

Public and Catholic District School Board Writing Partnerships



Course Profile

Canadian Literature

Grade 11

University/College Preparation

ETC3M

- *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

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Course Overview

Canadian Literature, Grade 11, University/College Preparation, ETC3M

Secondary Policy Document: *The Ontario Curriculum, Grades 11 and 12, English, 2000*

Prerequisite: English, Grade 10, Academic or Applied

Course Description

This course emphasizes the study and analysis of Canadian writers for students with a special interest in Canadian Literature. Throughout the course, students study the themes, forms, and stylistic elements within a variety of texts representative of the various historical periods and the diverse cultures and regions of Canada. Students respond to the texts personally, critically, and creatively.

The course is structured around six units: short fiction, drama, the novel, children's literature, poetry, and the personal profile culminating unit. Each unit focuses on various themes and devices particular to the unit as well as those that relate to the Canadian experience as a whole. Media and non-fiction selections should be integrated throughout the course.

How This Course Supports the Ontario Catholic School Graduate Expectations

The primary goal of Catholic education is to graduate young men and women who are discerning believers in the saving story of Christ. They are challenged to become responsible citizens, based on the centrality of a tradition of the Church's social teaching, which balances the sacred dignity and value of the individual while striving for the common good. The goal for educators is to assist young people to think compassionately and reflectively and to act in a manner consistent with the values of Jesus Christ. Education in the Catholic school system nurtures the vision that the glory of God is realized when people, as creations of God, are able to reach their full potential while acknowledging human weakness and limitation. To that end, this course encourages students to find and to value their own voice and encounter Canadian literature as they endeavour to develop their awareness of personal growth and relationship and responsibility to the world and its peoples. Students, while they begin working towards Ontario Catholic School Graduate Expectations in Grade 9, continue this process throughout their high school career and for the rest of their lives.

Course Notes

The Grade 11 Canadian Literature course is open to students who have successfully completed either Grade 10 Applied or Academic English, who may be considering either university or college as their post-secondary destination. The course encourages the ongoing development of literacy skills, interpersonal skills, critical and creative thinking skills, and effective communication.

The course has been organized by genre to maximize flexibility and to encourage the recognition and appreciation of a broad range of Canadian writing. Alternatively, this course could be organized historically, regionally, or thematically depending on teacher preference, resource availability, and student interests.

In implementing the course, the teacher should be mindful of a number of considerations including the following:

- The study of media and non-fiction should be ongoing throughout the course and integrated into each unit.
- Accommodations, where appropriate, must be made based on individual learning needs and interests.
- The selection of texts should reflect the rich diversity of our nation's different cultures and regions. These texts should also be sensitive/specific to the community in which the curriculum is delivered.

- If teachers follow this course profile and all of its suggested activities, they can be assured of giving students opportunities to fulfill all of the overall and specific expectations mandated for the Grade 11 Canadian Literature course.
- The final activity for each unit is designed as the suggested culminating task for the unit.
- Unit 6, the Personal Portfolio, is designed as the suggested culminating task for the course, to be used in conjunction with a final examination.

Units: Titles and Times

Unit 1	Short Fiction and the Art of Storytelling	22.5 hours
* Unit 2	Drama	21 hours
Unit 3	The Canadian Novel	30 hours
* Unit 4	Children's Literature	16.5 hours
Unit 5	Poetry	12.5 hours
Unit 6	Personal Profile	7.5 hours

* These units are fully developed in this Course Profile.

Unit Overviews

Unit 1: Short Fiction and the Art of Storytelling

Time: 22.5 hours

Unit Description

Students are introduced to the concepts of culture and the uniqueness of Canadian literature through a selection of short prose. Students should consider the meaning of Canadian culture in their own lives and examine the values, experiences, and perspectives that have helped to shape Canada. The selection of short prose should include writing that reflects First Nations experience, the immigrant experience, the search for cultural identity, and the discovery of a sense of place. Students should reflect upon the future role and importance of Canadian culture by studying contemporary non-fiction works such as news articles, opinion pieces, documentaries, and editorials.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1. What is Culture?	RI4.01, RI1.02, RS1.01 CGE4f, 7g, 2a	Knowledge/ Understanding Thinking/Inquiry Communication	Discover school and community through field research Introduction to regionalism
2. Who am I as a Canadian?	RI1.02, RI4.01, RSV.02, RS2.02 CGE5e, 5g, 7b, 2b	Application Communication	Create a personal cultural profile
3. Dislocations and Relocations	RI1.03, RIV.01, RI3.03, RI4.02, RSV.01 CGE1h, 1i, 7f	Knowledge/ Understanding Communication	Study migration stories past and present Written responses to the text
4. Culture and Conflict	RSV.01, RI2.03, RI3.01, RI4.01 CGE5b, 4a	Application Thinking/Inquiry	Identify changing perspectives on place, family, and society Write in role

5. A Place Called Home	RIV.01, RI1.03, RI4.01 CGE3c, 7f, 7h	Application	Discover identity through adaptation and acceptance in cultural and natural worlds Create a montage of quotations of works studied in class and images inspired by these works
6. Visions of the Future	RIV.01, RI1.01, RI2.02 CGE2b, 2e, 7g	Communication Application	Critique reflections on Canada's culture from various non-fiction sources

Unit 2: Drama

Time: 21 hours

Unit Description

Students explore Canadian drama through an in-depth study of terminology, monologue, tableau, script reading, and script writing. Students develop reflective and critical-thinking skills as they analyse the function and significance of Canadian literature in society in a local and national context. The unit culminates in an activity that reinforces drama as a unique Canadian voice and allows students to make artistic and dramatic choices concerning a Canadian play.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1. The Director's Chair	RSV.02, CGE1d CGE2a, 2c, 3c	Knowledge/Understanding Thinking/Inquiry Communication Application	Study terminology and dramatic devices Learn personal movement vocabulary and vocalization
2. Such a Long Journey, Telling Stories	RIV.01, RSV.02, RIV.03, RI1.01, RI1.02 CGE4a, 4f, 5b, 7g	Thinking/Inquiry Application Knowledge/Understanding Communication	Interpret history and character through monologue and tableau
3. Setting the Stage, the Power and the Impact of Canadian Drama	RIV.03, RIV.04, RSV.01, RS2.03 CGE5d, 5g, 7a, 7f	Thinking/Inquiry Knowledge/Understanding Communication	Respond in writing to Canadian writing Conduct a gallery walk (written and oral component) Study regional theatre
4. Putting Theory into Practice, It's Your Turn	RIV.02, RIV.03, RSV.01 CGE4b, 4d, 4g	Thinking/Inquiry Application Communication Knowledge/Understanding	Read and analyse a Canadian play Create a director's portfolio for a dramatic performance

Unit 3: The Canadian Novel

Time: 30 hours

Unit Description

The novel, as an expression of cultural-regional context and of the author's craft, will be investigated through a whole-class novel study. A novel that allows for analysis of the narrative elements of setting, plot, narrative voice, characterization, and theme is recommended (e.g., *Obasan*, *Barometer Rising*, or *Such is my Beloved*). Activities 1-5 represent the whole-class novel study while Activities 6-8 represent the independent small group novel study. The teacher may wish to divide the whole-class novel study and the independent small group novel study into two separate units to provide balance in the course and sufficient reading time for students.

Unit Overview Chart

Whole-Class Novel Study

Activity	Expectations	Assessment	Focus
1. Historical and Regional Context	RI1.04, RIV.04, RI3.03 CGE5b, 5g, 7f	Knowledge/ Understanding Thinking/Inquiry	Conduct a print and on-line resource-based inquiry (e.g., geographic, biographical, and historical study)
2. Action: Structure and Effects of Plot	RI2.01, SV.01 CGE2b, 2c	Thinking/Inquiry Communication	Use graphic organizers, timelines, and plot graphs to analyse plot structure
3. Narrative Voice: the Author	RI2.02, RI2.03 CGE7g	Thinking/Inquiry	Use short fictional texts to compare / contrast narrative stance and voice
4. Characterization: Distinctive Voices	RI3.01, RSV.01, RI4.01 CGE3c, 5b	Thinking/Inquiry Communication	Examine imagery and dialogue as they convey and develop character
5. Theme: Common Voices	RIV.02, RI4.02, RI4.01 CGE2e, 4e, 4f	Thinking/Inquiry Communication	Write an in-class expository essay based on a thematic focus

Independent Small Group Novel Study

Activity	Expectations	Assessment	Focus
6. Regional and Historical Inquiry: Small Group Novel	RIV.01, RI1.04, RI2.03, RI3.02, RI4.01 CGE3b, 4b, 4c	Thinking/Inquiry Communication	Conduct a resource-based inquiry related to student-selected small group texts
7. The Group Novel as an Expression of Time and Place	RI4.01, RSV.01, RS1.02 CGE5a, 5f, 5g	Thinking/Inquiry	Apply critical and analytical techniques learned in Activities 3-5
8. Virtual Tour of Canada via the Small Group Novel	RSV.02, RS2.01, RS2.02, RS2.03 CGE3b, 4a, 4f	Communication	Create a media-based interpretation of important aspects of group novel

Unit 4: Children's Literature

Time: 16.5 hours

Unit Description

Children's literature, as a genre, offers an exceptional opportunity for the exploration of universal human experiences that transcend culture, age, and time. Throughout this unit, students build on their foundational understanding of concepts established earlier in the course such as regionalism, physical and psychological landscape, and diversity of perspective. Through reading, response, and analysis, students should experience the full diversity of Canadian children's literature, such as regional alphabet books, young adult fiction, Native writing, and urban and rural stories. Teachers could also select appropriate non-fiction, poetry, picture books, songs, and folk tales.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1. Beginnings: the Art of Writing for Children	RSV.02, RI2.01, RI4.02 CGE2a, 3b, 3c	Knowledge/Understanding Thinking/Inquiry Communication	Discover and apply archetypes and patterns in children's literature to a Canadian context through a short writing response
2. Canadian Perspectives: What Makes a Text Universal? What Makes a Text Canadian?	RIV.01, RSV.01, RSI.02, RI2.03, RI3.01 CGE5b, 5e, 7f	Knowledge/Understanding Thinking/Inquiry	Visit a series of literature stations which reflect a range of children's authors and illustrators
3. Narrative Voice: the Art of the Author in a Canadian Children's Novel	RSV.01, RSI.01, RSI.02 CGE1d, 5b	Knowledge/Understanding Thinking/Inquiry Communication	Explain how the elements of good fiction are reflected in a major children's text
4. Our Voice to the World: Promotional Pitch to the International Children's Book Festival	RIV.01, RIV.03, RSV.01, RSV.02, RI3.03, RS2.02 CGE4a, 4b, 7g	Thinking/Inquiry Communication Application	In small groups, create and present a formal proposal for the Quintessential Canadian Children's Book to the selection committee for the International Children's Book Festival

Unit 5: Poetry

Time: 12.5 hours

Unit Description

Students examine the history, regions and diversity of their nation as represented through Canadian poetry and song. Students are given the opportunity to respond to and to analyse poetry throughout the unit as they work toward developing their poetic voice.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1. Canadian Poetic Voices	RIV.01, RIV.02, RI1.03, RI3.03, RI4.01, RI4.02 CGE2a, 2b, 5b, 7f, 7g	Knowledge/ Understanding Thinking/Inquiry	Examine history, region and diversity as represented in Canadian poetry
2. On Style and Conventions	RIV.02, RI2.01, RI2.02, RI2.03, RI3.04 CGE2b, 3c	Knowledge/ Understanding Application	Study of poetic terminology, style, and devices through direct teacher instruction
3. Personal Voice	RSV.01, RSV.02, RI1.01, RI3.01, RSI.01, RS1.02 CGE4f, 4g, 5b, 5g, 7b	Thinking/Inquiry Communication	Respond personally to poetic works of various Canadian regions and historical periods
4. Songs of the Century	RIV.04, RSV.01, RSV.02, RI2.02, RI2.03, RS1.02 CGE1g, 3a, 3f, 4a, 5a, 6c, 7f	Communication Application Thinking/Inquiry	Analyse voices of popular culture through media and the study of Canadian recording artists Select a song or poem of the century that reflects their identity as Canadians and justify why this selection qualifies as the song of the century

Unit 6: Personal Profile

Time: 7.5 hours

Unit Description

As a culminating activity for the course, students write a critical analysis or an interpretive response to Canadian Literature in three of the five genres they have studied. This activity allows students to demonstrate a synthesis of their understanding of the Canadian experience as represented in this course. It is recommended that students organize their final product upon a key question (e.g., “To what extent has your experience over the course of study changed or reaffirmed your understanding of the Canadian experience and/or what it means to be a Canadian?”).

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1. Personal Portfolio	RIV.03, RSV.01, RI3.01, RI3.03, RI4.02, RS1.01, RS1.02, RS2.02, RS2.03 CGE3c, 3d, 5c, 5e, 7a	Knowledge/ Understanding Thinking/Inquiry Communication Application	Create a critical and interpretive portfolio

Teaching/Learning Strategies

Students enrolled in the Grade 11 Canadian Literature course have successfully completed either Grade 10 Applied or Grade 10 Academic English. The teacher needs to select materials and resources appropriate to the range of learning styles and interests of students in the class.

Strategies that are used within the whole class, small group, and individual activities incorporate a variety of approaches to develop skills in the following important areas:

Literacy/Communication

Students:

1. read a variety of text forms to understand more about the uniqueness of Canadian literature;
2. understand implicit and explicit messages in non-print text forms (e.g., radio, television, etc.);
3. use their knowledge of Canada and Canadian literature to write for a variety of purposes and audiences;
4. develop and refine oral communication skills for personal expression and public presentations.

Interpersonal

Students:

1. recognize that culture, region, and time affect point of view;
2. express a personal point of view that demonstrates respect for others;
3. listen with empathy.

Critical and Creative Thinking

Students:

1. analyse and interpret texts for distinctive Canadian features, themes, and viewpoints;
2. use writing to express feeling, explore meaning, and make connections between prior knowledge and emerging understanding.

Whole Class Activities

Whole class activities form one instructional method, which effectively promotes the learning of the core knowledge and skills described in the expectations.

In whole class activities such as direct instruction, Socratic lessons, and review, the teacher should explicitly teach and model the required skills in each of the strands. For example, by reading literary passages aloud to senior students, the teacher demonstrates engaged, confident, and proficient reading. As well, the teacher should establish standards for close reading of a text and sophisticated use of critical evidence to support interpretations. Furthermore, in whole class activities, the teacher should model clear, coherent, and organized communication as well as exemplary application of language conventions. The teacher and students work together to create an atmosphere of trust and respect for each other. To accomplish this in the drama unit, the students use their bodies as a form of expression and communication. The environment must be conducive to the discovery of the language of drama.

Other whole class activities such as field trips, guest speakers, and video presentations provide opportunities for students to relate the concepts and skills they develop in the course to life beyond the classroom. Readings by local authors and field trips to local theatres and to the settings of literary works nourish the imagination and contribute to the appreciation of both literature in general and regional literary traditions.

In whole class discussions of literary works the teacher models empathetic listening and skillful facilitation. This modelling provides the opportunity for students to gain knowledge of and respect for diverse points of view, as well as comprehension of the influence of culture and experience on perspective and thought.

Small Group Activities

The teacher should create circumstances in which students may sometimes work in collaborative groups. Students explore ideas, clarify their thinking, and gain insight and knowledge when they work together to solve a real problem or to reach a mutual goal. Most teachers find that the best number of students in a small group is between two and five.

- Writing groups
 - pre-writing activities, such as brainstorming, webbing, or listing
 - drafting
 - conference partners
 - revision and editing groups
 - co-authoring
- Dramatic readings and performances
- Research partners or workstation groups
- Focus groups for analysis
- Panels, debates, and round table discussions
- Oral reports and presentations
- Reading conferences and book talks
- Portfolio presentations
- Oral reading groups for poetry and drama
- Homework buddies
- Response groups for informal discussion

Individual Activities

The teacher should provide a variety of individual assignments to extend and consolidate the learning that takes place in the whole class and small group activities. Individual activities allow the teacher to accommodate interests and needs and to assess the progress of each student. The teacher plays an important role in supporting these activities through the provision of ongoing feedback to the students, both orally and in writing.

Teachers are encouraged to include individual activities such as the following in the course.

- Writing
 - Reading responses
 - Personal writing
 - Creative writing
 - Report writing
 - Essay writing
- Individual reading time
- Independent research assignments
- Independent novel study work
- Portfolios
- Oral presentations
- Dramatic monologues
- Tests, quizzes
- Homework assignments
- Student-teacher conferences

Assessment & Evaluation of Student Achievement

The word “assess” comes from the Latin root that means “to sit beside.” Good assessment is ongoing feedback, which measures growth over time, is clearly linked to expectations, is meaningful to students and is critical to the teaching/learning process. Assessment monitors student learning and allows teachers to identify student strengths and weaknesses, to develop and modify teaching strategies, and to report effectively to students, their parents, the school, and the wider community.

Assessment is defined as the collection of information on student achievement; evaluation is a judgement or decision based on the information collected over time. Under *The Ontario Curriculum, Grades 11 and 12: English, 2000*, assessment and evaluation are criterion-based activities linked to the provincial curriculum expectations and the Achievement Chart. Emphasis is placed on assessment tasks that are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate their knowledge and skills in a meaningful context. The diversity of students’ experiences and learning styles must be respected. Self-assessment and self-monitoring are important components for students in the teaching/learning process.

The Achievement Chart for English is the basis for reporting on student progress, as outlined in *The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000*. The assessment information accumulated throughout the course must be sufficient (in variety and frequency) to permit teachers to evaluate the highest consistent level of performance for each student.

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of a personal profile and an examination.

Assessment Tools

Rubrics: often developed in collaboration with students or with other teachers, rubrics are frequently used in the English classroom to assess performance-based tasks, or tasks incorporating a number of integrated or clustered expectations. The English essay and the oral presentation are two “performance-based” tasks, which lend themselves to assessment by rubrics.

Checklists: are particularly helpful for the monitoring of “process” components of student work, of homework, formative feedback, complete/incomplete record-keeping and for marks assignment.

Rating Scales: are numerical or symbolic statements with attached criteria. Rating scales have less detail than rubrics but provide more information than a checklist on the quality of the items completed.

CheckBrics: are an interesting blend of a rubric and a checklist, which include descriptors and a checklist.

Anecdotal: are time consuming, but useful, written personalized comments, which are usually informal.

Portfolios: are collections of student work showing growth over time. Portfolios can be course; topic or unit based and can be in either working or presentation formats.

Conferences: are dialogues with peers, the teacher, or parents allowing immediate personal feedback. Conferences are often used in conjunction with a portfolio or student work log.

Assessment Strategies for Grade 11 Canadian Literature

The teacher should establish a work log/response journal or portfolio structure to track student growth during the course. Since this course is open to students in both the university and college directed streams, the teacher should expect a rich diversity of student experiences, interests, and learning styles. Self-assessment is also an important learning skill for students in the senior division.

For both of the completed units provided with this profile, a rubric is included for the culminating task. Additional assessments should be selected to ensure consistency with the requirements outlined in the *Grades 9 to 12, Program Planning and Assessment, 2000* policy document. Assessment tasks should cluster relevant and meaningful expectations; assessment tools and strategies should inform curriculum planning as well as student progress.

Accommodations

Teachers may make the following accommodations as needed:

- pairing with another student (mentor/tutor);
- providing supplementary texts to accommodate different reading levels;
- providing alternative activities that suit strengths in learning styles;
- providing audio/Braille versions of print resources;
- audio-taping or oral assessment of pen and paper tests and assignments;
- breaking down larger assignments into smaller, more manageable tasks;
- allowing use of laptop computers, electronic thesauri, and spellcheckers within the classroom;
- using an audio tape/peer helper reading aloud to individuals or small groups;
- providing further reading of historical time periods and contexts for additional challenge (enrichment);
- note-taking using NCR/carbon paper or scribe as required (a peer, peer tutor, or educational assistant);
- audio taping or orally assessing of pen and paper tests and assignments;
- restructuring tests as needed (allowing extra time, providing a scribe, rephrasing questions, reading the test aloud, using computer/word processor or voice-activated writing program as available);
- ensuring that groups include students with a variety of abilities and skills/interests;
- using editing equipment, if available, to create a more polished product (enrichment);
- using a peer to assist students in the composition and revision of their written work;
- using simplified or abridged versions of plays/novels where available;
- using cue cards for students who are unable to memorize their lines, facilitating roles for students who have performance difficulties;
- other accommodations as deemed necessary.

Resources

The following list provides general resources, which could be used throughout the course. For the two units developed in detail for this profile, specific resource lists are also included.

General Resources and Anthologies

Atwood, Margaret. *Survival*. Toronto: McClelland and Stewart, 1996. ISBN 0771008325

Atwood, Margaret and Robert Weaver. *The New Oxford Book of Canadian Short Stories in English*, 2nd ed. Toronto: Oxford University Press, 1995. ISBN 0195410254

Barry, James, ed. *Coast to Coast: Canadian Stories, Poetry, Non-Fiction & Drama, Reflections in Literature*. Scarborough: Nelson Canada, 1995. ISBN 0176047042

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- Bennett, Donna and Russell Brown, eds. *An Anthology of Canadian Literature in English*. Toronto: Oxford University Press, 1983. ISBN 0195403940
- Borovilos, John, ed. *Breaking Through: A Canadian Literary Mosaic*. Scarborough: Prentice-Hall Canada, 1990. ISBN 0130830720
- Borovilos, John, ed. *Breaking Free: A Cross Cultural Anthology*. Scarborough: Prentice-Hall Canada, 1995. ISBN 0133074307
- Conrad, Ron, ed. *The Act of Writing*, 5th ed. Toronto: McGraw-Hill Ryerson, Ltd., 1998. ISBN 0075603659
- Cooke, Nathalie, ed. *An Anthology of Canadian Literature in English*. Toronto: Oxford University Press, 1990. ISBN 0195407857
- Frye, Northrop. *Mythologizing Canada: Essays on the Canadian Literary Imagination*. New York: Legas, 1997. ISBN 0921252579
- Karpinski, Eva, ed. *Pens of Many Colours: A Canadian Reader*. Harcourt-Brace and Company, Ltd., 1997. ISBN 0774735104
- Moses, Daniel David and Terry Goldie, eds. *An Anthology of Canadian Native Literature*, 2nd ed. Don Mills: Oxford University Press, 1998. ISBN 0-19-541282-6
- Petrone, Penny. *Native Literature in Canada: From the Oral Tradition to the Present*. Toronto: Oxford University Press, 1990. ISBN 0-19-540796-2
- Rooke, Constance, ed. *Writing Home: a PEN Canada Anthology*. Toronto: McClelland and Stewart, 1997. ISBN 0771069618
- Stouck, David. *Major Canadian Authors: A Critical Introduction to Canadian Literature in English*. Lincoln: University of Nebraska Press, 1988. ISBN 0803291884

Novel Suggestions

- Callaghan, Morley. *Such is my Beloved*. Toronto: McClelland and Stewart, 1996. ISBN 077109955X
- Callaghan, Morley. *More Joy in Heaven*. Toronto: McClelland and Stewart, 1996. ISBN 0771099568
- King, Thomas. *Medicine River*. Toronto: Viking, 1990. ISBN 0670829625
- Kogawa, Joy. *Obasan*. Toronto: Penguin Books of Canada, 1983. ISBN 0140067779
- Kogawa, J. *Itsuka*. Toronto: Viking, 1992. ISBN 0670844721
- Laurence, Margaret. *Bird in the House*. Toronto: New Canadian Library, 1999. ISBN 0771099851
- MacLennan, Hugh. *Barometer Rising*. Toronto: McClelland and Stewart, 1996. ISBN 0771099916
- Mitchell, W.O. *Who has Seen the Wind*. Toronto: McClelland and Stewart, 2000. ISBN 0771061110
- Roy, Gabrielle. *Children of my Heart*. Toronto: McClelland and Stewart, 2000. ISBN 0771075987
- Richards, David Adams. *Nights Below Station Street*. Toronto: McClelland and Stewart, 1997. ISBN 0771074670
- Slipperjack, Ruby. *Honour the Sun*. Winnipeg: Pemmican Publications, 1987. ISBN 091914344X

Canadian Drama

- Ballach, J. *Drama in Perspective*. Toronto: Harcourt Brace, Canada, 1993. ISBN 0-7747-1416-6
- Brask, Per. *Contemporary Issues in Canadian Drama*. Winnipeg: Blizzard Press, 1995. ISBN 0921368518
- French, David. *Leaving Home*. Toronto: New Press, 1972. ISBN 0773759433
- Gainas, Gratien. *Yesterday the Children Were Dancing*. Toronto: Clarke, Irwin, 1967. ISBN 077200210X

Barrie, Shirley, Beverly Cooper, and Banuta Rubess. *Wanna Play? Three Plays for High School*. Toronto: Playwrights Canada Press, 1994. ISBN 0887544959

Stevens, J., ed. *Ten Canadian Short Plays*. Toronto: Dell Distributing, 1975. ISBN 0-440-9575

Swartz, Larry. *Dramathemes: A Practical Guide for Teaching Drama*. Heinemann, 1989. ISBN 0435085093

Poetry

Booth, David, ed. *Doctor Knickerbocker and Other Rhymes: A Canadian Collection*. Toronto: Kids Can Press, 1993. ISBN 1550740792

Geddes, Gary, ed. *15 Canadian Poets x 2*. Toronto: Oxford University Press, 1988. ISBN 0195406559

Davies, Gwendolyn and Carole Gerson, eds. *Canadian Poetry from the Beginning through the First World War*. Toronto: New Canadian Library, 1996. ISBN 0771034504

Lee, Dennis, ed. *The New Canadian Poets 1970-1985*. Toronto: McClelland and Stewart, 1985. ISBN 0771052162

Children's Literature

Egoff, S. *The New Republic of Childhood: A Critical Guide to Canadian Children's Literature in English*. Toronto: Oxford University Press, 1990. ISBN 0195405765

Jones, R.E. and Jon Stott. *Canadian Children's Books: A Critical Guide to Authors and Illustrators*. Toronto: Oxford University Press, 2000. ISBN 01954 1222-2

Pearson, Kit, ed. *This Land: A Cross-Country Anthology of Canadian Fiction for Young Readers*. Toronto: Viking. 1998. ISBN 0670878960

Websites

Note: The URLs for the websites have been verified by the writer prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

The Booker Prize – <http://www.web.net/owtoad/>

Canadian Authors Online – <http://web.idirect.com/~canuck/cao/ch>

Canadian Broadcasting Corporation – <http://www.cbc.ca>

Canadian Short Stories Video Series – <http://www.nfb.ca/FMT/MSN/34/34951.html>

Canadian Literature Archive – http://canlit.st-john.umanitoba.ca/Canlitx/Canadian_Writers.html

Canadian Literature Pathfinder@UNB – <http://www.ucalgary.ca/library/subjects/CNST/canadianlit.htm>

Giller Prize – <http://www.thegillerprize.org/>

Governor General's Literary Awards – <http://www.canadacouncil.ca/prizes/ggla.default.asp>

Guide to Canadian Literature Materials – <http://vicu.utoronto.ca/library/guides/canlit.htm>

National Film Board of Canada – <http://www.nfb.ca/>

National Library of Canada – <http://www.nlc-bnc.ca/events/illustra/eintro.htm>

Playwrights – <http://www.blizzard.mb.ca/catalog/Playwrights.html>

The Writer's Union of Canada – <http://www.writersunion.ca/>

OSS Considerations

This course encourages both community-based learning and career exploration utilizing resources offered by the community. Opportunities may exist for students to participate in cooperative and career-related endeavours by providing time in learning environments such as libraries, bookstores, elementary school classrooms, and daycare centres as a means for and/or classifying their post-secondary interests' destinations.

The nature of the course affords the opportunity to incorporate texts that allow students to be cognizant of the differences that are common to each individual person or our nation as a means of encouraging violence prevention and acceptance and non-judgmental perspectives.

Consideration should be given to board policy regarding the accepted use of computers. A school-specific contract should be made available to ensure that students and parents are aware of acceptable user policy with regards to computer-based research.

Coded Expectations, Canadian Literature, Grade 11, University/College Preparation, ETC3M

Reading and Interpreting Canadian Literary Texts

Overall Expectations

- RIV.01** · read and demonstrate an understanding of Canadian fiction, drama, poetry, and non-fiction from diverse cultures, regions, and time periods;
- RIV.02** · demonstrate an understanding of the use of form, language, voice, and style to communicate meaning and enhance the impact of Canadian literary texts;
- RIV.03** · demonstrate knowledge and understanding of a variety of interpretations of Canadian literary texts;
- RIV.04** · analyse the function and significance of Canadian literature in society.

Specific Expectations

Understanding Meaning in Canadian Literary Texts

- RI1.01** – interpret a variety of Canadian literary works;
- RI1.02** – interpret Canadian literary texts in performance or recorded on film or tape;
- RI1.03** – explain the major themes and issues in Canadian literary texts (e.g., make a group presentation on the representation of nature in a poet’s work; compare authors’ treatments of immigrant experiences in Canadian literature);
- RI1.04** – select and use reading strategies to understand Canadian literary texts (e.g., discuss regional and historical contexts before reading a novel; keep a list of unfamiliar and distinctive Canadian words and expressions while reading a play; reread a story after consulting reference sources about allusions encountered in the text).

Understanding Form and Expression in Canadian Literary Texts

- RI2.01** – identify elements of literary forms in Canadian literary texts and explain how they are used to communicate meaning and enhance impact (e.g., analyse the use of action and suspense in a short story to engage the reader; discuss the use of flashbacks or multiple narrators to deepen or broaden meaning in a Canadian novel);
- RI2.02** – explain how language is used in Canadian literary texts to communicate meaning and enhance impact (e.g., keep an annotated list of effective words and expressions from texts; explain why the use of regional dialect is an important element of characterization in a Canadian play);
- RI2.03** – explain how voice and style are used in Canadian literary texts to communicate meaning and enhance impact (e.g., explain how a novelist uses first-person narration to establish and maintain a distinctive voice; write an essay about the style of a Canadian author based on representative works).

Understanding Interpretations of Canadian Literary Texts

- RI3.01** – analyse their own and others’ interpretations of a variety of Canadian literary texts (e.g., generate questions about a Canadian novel and discuss them with peers; compare their own interpretations with those of professional critics to debate the merits of a Canadian film; compare literary reviews from a website on a Canadian author);
- RI3.02** – research critical interpretations of Canadian literary texts in print and electronic sources and summarize their key ideas (e.g., report to group members the main ideas from critical articles on a novel; compile an annotated bibliography of secondary sources on a national or regional theme or issue);

RI3.03 – explain how the historical and regional contexts of the works and the differing perspectives of readers influence interpretations of Canadian literary texts (e.g., research the historical and regional background to help understand a specific text; produce a videotaped interview or audiotape oral history to depict the historical period of a novel; compare interpretations of a Canadian short story in a small group and account for the differences);

RI3.04 – select and use appropriate strategies to understand specialized language and complex concepts in literary criticism (e.g., apply contextual information or consult a specialized reference source to understand unfamiliar concepts or terminology; summarize the key ideas in a critical essay).

Understanding the Social Purposes of Canadian Literary Texts

RI4.01 – describe distinctive values, attitudes, and viewpoints in Canadian literary texts (e.g., draw conclusions about the social norms and behaviours of Canadians by examining characters in a selection of short stories; discuss the variety of attitudes to the geographical vastness of Canada by writers of Canadian essays and poetry);

RI4.02 – explain how Canadian literary works comment on the human condition or present universal themes or global issues (e.g., write a letter to the author of a literary text regarding the portrayal of members of a particular gender, class, or culture; make a small-group presentation about the diverse influences on a work of Canadian literature).

Responding to Canadian Literary Texts

Overall Expectations

RSV.01 · produce personal and critical responses to a variety of Canadian literary texts;

RSV.02 · produce creative responses to a variety of Canadian literary texts.

Specific Expectations

Responding Personally and Critically to Canadian Literary Texts

RS1.01 – compare their own thoughts, feelings, attitudes, beliefs, and values to those expressed in Canadian literary texts (e.g., record observations about the values and beliefs expressed in the work of several authors; share interpretations in a group to explore and clarify ideas, themes, and issues and to negotiate a common interpretation of a Canadian literary text);

RS1.02 – produce critical responses to ideas, themes, and issues presented in Canadian literary texts (e.g., write a review of a Canadian literary text evaluating its effectiveness in communicating ideas for a specific purpose to a specific audience; write an analytical academic essay discussing ideas presented in a novel in the light of a critical theory about Canadian literature).

Responding Creatively to Canadian Literary Texts

RS2.01 – adapt a character, scene, or idea from a Canadian literary text for presentation in another form or medium (e.g., role-play a conflict from a Canadian novel, including possible resolutions; compose a television script based on a Canadian short story);

RS2.02 – design and create, individually or collaboratively, literary or media works in response to Canadian literary texts (e.g., create visual images to illustrate a Canadian poem, story, or novel; create a multimedia presentation about a Canadian short-story writer);

RS2.03 – explain how the works created or adapted reflect key ideas, themes, and issues in Canadian literary texts (e.g., make an oral presentation explaining how their creative choices reflect aspects of Canadian literary texts).

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

- CGE1a** -illustrates a basic understanding of the **saving story** of our Christian faith;
- CGE1b** -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
- CGE1c** -actively reflects on **God's Word** as communicated through the Hebrew and Christian scriptures;
- CGE1d** -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
- CGE1e** -speaks the **language of life...** "recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)
- CGE1f** -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
- CGE1g** -understands that one's purpose or **call in life** comes from God and strives to discern and live out this call throughout life's journey;
- CGE1h** -respects the **faith traditions**, world religions and the life-journeys of **all people of good will**;
- CGE1i** -integrates faith with life;
- CGE1j** -recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who

- CGE2a** -listens actively and critically to understand and learn in light of gospel values;
- CGE2b** -reads, understands and uses written materials effectively;
- CGE2c** -presents information and ideas clearly and honestly and with sensitivity to others;
- CGE2d** -writes and speaks fluently one or both of Canada's official languages;
- CGE2e** -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who

- CGE3a** -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
- CGE3b** -creates, adapts, evaluates new ideas in light of the common good;
- CGE3c** -thinks reflectively and creatively to evaluate situations and solve problems;
- CGE3d** -makes decisions in light of gospel values with an informed moral conscience;
- CGE3e** -adopts a holistic approach to life by integrating learning from various subject areas and experience;
- CGE3f** -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

- CGE4a** -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
- CGE4b** -demonstrates flexibility and adaptability;
- CGE4c** -takes initiative and demonstrates Christian leadership;
- CGE4d** -responds to, manages and constructively influences change in a discerning manner;
- CGE4e** -sets appropriate goals and priorities in school, work and personal life;
- CGE4f** -applies effective communication, decision-making, problem-solving, time and resource management skills;
- CGE4g** -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
- CGE4h** -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

- CGE5a** -works effectively as an interdependent team member;
- CGE5b** -thinks critically about the meaning and purpose of work;
- CGE5c** -develops one's God-given potential and makes a meaningful contribution to society;
- CGE5d** -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;
- CGE5e** -respects the rights, responsibilities and contributions of self and others;
- CGE5f** -exercises Christian leadership in the achievement of individual and group goals;
- CGE5g** -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
- CGE5h** -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

- CGE6a** -relates to family members in a loving, compassionate and respectful manner;
- CGE6b** -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;
- CGE6c** -values and honours the important role of the family in society;
- CGE6d** -values and nurtures opportunities for family prayer;
- CGE6e** -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

- CGE7a** -acts morally and legally as a person formed in Catholic traditions;
- CGE7b** -accepts accountability for one's own actions;
- CGE7c** -seeks and grants forgiveness;
- CGE7d** -promotes the sacredness of life;
- CGE7e** -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;
- CGE7f** -respects and affirms the diversity and interdependence of the world's peoples and cultures;
- CGE7g** -respects and understands the history, cultural heritage and pluralism of today's contemporary society;
- CGE7h** -exercises the rights and responsibilities of Canadian citizenship;
- CGE7i** -respects the environment and uses resources wisely;
- CGE7j** -contributes to the common good.

Unit 2: Drama

Time: 21 hours

Unit Description

Students explore Canadian drama through an in-depth study of terminology, monologue, tableau, script reading, and script writing. Students develop reflective and critical-thinking skills as they analyse the function and significance of Canadian literature in society in a local and national context. The unit culminates in an activity that reinforces drama as a unique Canadian voice and allows students to make artistic and dramatic choices concerning a Canadian play.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Canadian Literary Texts, Responding to Canadian Literary Texts

Unit Synopsis Chart

Activity	Time	Expectations	Assessment	Tasks
2.1: The Director's Chair	225 min	RSV.02, CGE1d, CGE2a, CGE2c, CGE3c, CGE1d, CGE2c, CGE1d, CGE2c, CGE3c	Knowledge/ Understanding Application Communication Thinking/ Inquiry	Freeze Tag Stretching Exercises Breathing Exercises Tableau/Dramatic Terminology Reflection Relaxation Exercises Ice Sculptures Partner Mime/Mirror Imaging Reflection Walking Character Exercises Vocal Exercises Create Character and Monologue Reading of Famous Monologues
2.2: Such a Long Journey, Telling Stories	375 min	RIV.01, CGE4a, RI1.02, CGE4f, CGE7g, RIV.03, RSV.02, RI1.01, CGE5b	Thinking/ Inquiry Application Communication	Group Research: provide exposure to various textual/media resources (Library/Resource Centre/Internet) Brainstorm/Write Monologue Rehearsal/Props/Technique/Vocal Delivery Performances of Monologue
2.3: Setting the Stage: The Power and the Impact of Canadian Drama	240 min	RIV.03, CGE5d, RIV.04, CGE5g, RSV.01, CGE7a, CGE7f, RS2.03	Thinking/ Inquiry Knowledge/ Understanding Communication	Regional Theatre – Internet research (partner or individual) Who, What, Where, When, and Why – culminating in the Gallery Walk (written and oral component)

2.4: Putting Theory into Practice: It's Your Turn	420 min	RIV.02, CGE4b, RIV.03, CGE4d, RSV.01, CGE4g	Thinking/ Inquiry Application Knowledge/ Understanding Communication	One play – small group 1. Direct play/scene from the play (one act – different interpretations) 2. Focus on the role of the director: • purpose/direction (why have you presented it in this manner?); • each student assumes role of the director (creative vision); • take blocking and stage direction from script; • what do you want to come across? (understanding of the manner in which a play is staged or structured).
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Activity 1: The Director's Chair: An Introduction to Dramatic Devices and Terminology

Time: 225 minutes

Description

This activity focuses on the interpretation of key themes and images in Canadian drama that students encountered in Unit 1. The unit builds upon some of the regional texts and issues indigenous to Canadian culture that were introduced through short fiction. Through the study of terminology, monologue, tableau, script reading, and script writing, students develop their reflective and critical-thinking skills. The unit culminates in an activity that reinforces drama as a unique Canadian voice and allows students to make artistic and dramatic choices concerning a Canadian play.

Consideration should be given to the safety of your students by changing your surroundings if possible, e.g., moving the entire class to the gymnasium, drama room, auditorium, etc. If this is not possible, the teacher is to rearrange their classroom so that there is sufficient room in the centre of the class for movement and performance. Special consideration should be given to the Day One freeze tag activity, which is not to be undertaken in a regular classroom setting.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

- 1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good;
- 2a - listens actively and critically to understand and learn in light of gospel values;
- 2c - presents information and ideas clearly and honestly with sensitivity to others;
- 3c - thinks reflectively and creatively to evaluate situations and solve problems.

Strand(s): Reading and Interpreting Canadian Literary Texts, Responding to Canadian Literary Texts

Overall Expectations

RSV.02 - produce creative responses to a variety of Canadian literary texts.

Prior Knowledge & Skills

- Fundamental listening skills especially regarding instruction of safety
- Fundamental performance and oral presentation skills
- Thorough knowledge of oral and written communication skills, such as recording observations, critiquing and note taking glossary of terminology should be given to students and addressed in conjunction with a teacher-led discussion to explain the dramatic devices and terms.

Teaching/Learning Strategies

Day One

Feel Free (Warm-up 1a – ten minutes)

The teacher could allow ten minutes for the following exercise at the beginning of the period. Students gain exercise, laughter, and a sense of trust in each other while participating in the following activity. Students stand in the room and the teacher chooses a person to be “it.” Students enter into a game of freeze tag, where they run and when they are touched by the “it” person they freeze with their arms out in the air at shoulder length. Students are to be rescued by their peers when someone runs underneath their arm and they continue to play the game. Teachers are again reminded of safety considerations outlined in the Description for this activity.

Calm Down (Warm-up 1b – ten minutes)

This approach may be foreign to many students, so it is important that they do not talk and that they respect the efforts of their peers thereby demonstrating social responsibility. Students are asked to participate to their fullest potential. Allow one song for the calm down duration.

The teacher plays calming music while students gather in a large circle. The teacher leads the class through a series of stretching exercises. The exercises are similar to arm and leg stretches that they would do in gym class.

Breathing (Warm-up 1c – 15 minutes)

1. The teacher demonstrates proper posture while standing and sitting, emphasizing the direct link between posture and fitness.
2. Students are required to project their voices during monologue and script reading activities.
3. In order to ensure the success of this exercise, students should lie face up on a carpeted floor. Explain to the students that they are to close their eyes and relax. The teacher plays relaxing music, preferably without words. In this relaxed state, explain that they are now breathing properly for projecting their voices. Students place a textbook on their abdomen. Students then breathe, moving the book as they inhale and exhale. Also, have the students take a breath, hold it, sip in more air, hold it, take another sip, and exhale on cue. (You will no doubt experience much laughter through all of this but be patient. They will respond once they settle down.) Try exhaling very slowly. It is important to make sure that the setting is very relaxed so that the students can focus on their breathing.
4. Have students quietly stand and find a wall. Students stand in front of the wall with their faces five centimetres from the wall. Students are to place their right hand on their abdomen and say the following syllables in a repetitive motion: Ha, Ba, Ta, La, Du. Students hear their own voice quality and are able to feel their abdomens working. Inform students that the feeling they are experiencing with their abdomens is what they should feel when they are projecting their voices while script reading or during a monologue delivery.

Main Exercise: Tableau (20 minutes)

The teacher informs students that a tableau is a frozen frame of action depicted by human bodies. The teacher then directs an activity called “Create an Environment” which is supplemented with the glossary of terminology (see Appendix 2.1). Students are placed into three groups and, through the use of movement and dialogue, must quickly create a selected environment. After a period of three minutes, the teacher calls “freeze tableau”, at which point the students remain frozen in their positions. The groups will have similarities and differences in their tableaux; it is valuable to verbally critique the group’s interpretations of the environment using terminology outlined in Appendix 2.1. This encourages students to develop their analytical and critical-thinking skills in preparation for the culminating activity for this unit. Suggestions for models of monologues are Earle Birney’s “David” (two friends mountain climbing, one falls), Alice Munro’s “An Ounce of Cure” (a girl has friends over while she is babysitting, the parents arrive home early).

Finishing Exercise: Reflections by “student’s name” (remainder of class)

The teacher provides the students with a handout that lists the following reflective questions for written responses:

1. Describe your emotion when you participated in the activity of freeze tag.
2. What is the process of proper breathing and voice projection?
3. Describe your voice quality, do you think it is strong, weak, dark, light, or lyrical? Were you surprised by the sound of your voice?
4. Define tableau. What was your favourite tableau and why? Have you gained trust with your peers in this English class? What can you do to continue the trust or to create more?

Day Two**Warm-up: Relaxation/Trust (10 minutes)**

Students gather in the in-circle formation. They allow their body to relax and they place their hand on their abdomen. Students recall previous learned proper breathing exercises. They inhale, one, two, three, and exhale. Proceed with a series of arm and leg stretches that are similar to gym class exercises.

Main Activity: Ice Sculptures (30 minutes)

This activity instills trust in the students because they allow their classmates to lead them through a walk with their eyes closed. It also allows for symbolism to be created without using words. Students remain relaxed and place themselves on the floor. They become pieces of clay that will be formed into creations by their peers. The teacher directs the first example by choosing students who are quiet and have their eyes closed. The teacher chooses a concept such as strength, love, war, or unity. The teacher taps a student on the shoulder and gently escorts the student to an area that has been designated the stage. The student is shaped into a form by another student, who creates the tableau. The teacher then chooses as many students as needed in order to finish the piece of art. When the art is finished all students in the class should have their eyes closed. The teacher tells the spectators to view the art and discuss what the concept could be. Students who are a part of the piece open their eyes after the concept has been discovered. Continue working with this exercise asking students to volunteer to be the artists. For further explanation or clarification of this exercise see the Grade 10 Dramatic Arts profile.

Extended Activity: Throwing Your Voice (15-20 minutes)

Students practise minimal script reading and communication skills in partners. In pairs, students decide who is A and who is B. They are given a minimal two-character dialogue, such as the following, to learn:

A: Hey

B: Hey

A: So

B: So

A: How you been?

B: Fine

A: I guess I'll go now

B: Yea, later

Once the script is memorized, students practise it, conveying various interpretations, such as nervous, happy, during a test, mad, hard of hearing, etc. The teacher should vary the partners by age and gender.

Finishing Exercise: Reflections by "student's name" (journal writing activity – remainder of class)

1. Do you feel you trusted the person who directed you by the hand when you were made into a sculpture?
2. What did it feel like to be part of the whole class sculpture experience?
3. How well do you think you projected your voice while participating in the script exercise?
4. What emotions did you communicate while in dialogue? Do you feel that you communicate openly with your peers?

Day Three

The purpose of this class is for students to develop a character, perform in character, and to motivate students to think about Canadian authors. The teacher reads a variety of Canadian monologues or poems, such as A.M. Klein's "Heirloom", Earle Birney's "David", Joni Mitchell's "Big Yellow Taxi", Elizabeth Brewster's "Great Aunt Rebecca", and Raymond Souster's "The Man Who Finds That His Son Has Become a Thief".

Main Activity: Monologue Creations (50 minutes)

The teacher provides students with five small pieces of paper and a pencil. The categories of age, Canadian event, gender, occupation, and wish, should be stationed clearly at the front of the classroom for the students (see Appendix 2.2c for list of historical events and figures). The students secretly create a character by providing an age, Canadian event, gender, occupation, and wish of their own then place their information on each of the corresponding stations. Students then choose one piece of paper from each category and create a new character. With their new information, students are instructed to write monologues that provide different perspectives on the event/story.

Example: Age: 26

Event: Edmund Fitzgerald

Gender: male

Occupation: Fisherman

Wish: He loved his dad more

"I was sleeping and I remember feeling cold. I heard the whistle blow and jumped to my feet, water was everywhere. The feeling of helplessness came over me, I knew we were in trouble. The iron ore ship was rocking wildly. I just wanted to get back to my family and work hard at the fishing business. I wish I could have told dad how much I loved him. The Edmund Fitzgerald became a part of history that cold night."

Allow students fifteen minutes to think quietly about their monologue. Each student writes their monologue in their reflective journal and presents it to the class.

Assessment & Evaluation of Student Achievement

- Checklist for reflective journal
- Rubric monologue
- Teacher observation

Accommodations

- Allow students who have difficulty creating a monologue to work in pairs.
- Allow extra time for research of Canadian events.
- Don't force students to participate in warm-up activities that are beyond their comfort level.

Resources

Swartz, Larry. *Drama Themes*. Markham: Pembroke Publishers, 1988.

Swartz, Larry. *Improvisation*.

<http://www.avonbooks.com> (Monologues for Young People)

<http://www.puc.ca> (The Perfect Piece – Monologues from Canadian Plays)

Activity 2: Such a Long Journey: Telling Stories from Canada's Past and Present

Time: 375 minutes

Description

During the course of this activity, students research various events drawn from both Canada's historical past as well as the present. Using this information as a resource, students then write and perform their own dramatic monologues and tableaux producing different interpretations of those events. The purpose of this activity is to emphasize the fact that, while almost any version of a story ascribes to one particular point of view or recollection of those events, each takes on varied meaning and is equally valid in its own right. This activity aids students in developing their interpretive and analytical thinking skills.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4f - applies effective communication, decision-making, problem-solving, time and resource management skills;

5b - thinks critically about the meaning and purpose of work;

7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society.

Strand(s): Reading and Interpreting Canadian Literary Texts, Responding to Canadian Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of Canadian fiction, drama, poetry, and non-fiction from diverse cultures, regions, and time periods;

RIV.03 - demonstrate knowledge and understanding of a variety of interpretations of Canadian literary texts;

RSV.02 - produce creative responses to a variety of Canadian literary texts.

Specific Expectations

RI1.01 - interpret a variety of Canadian literary works;

RI1.02 - interpret Canadian literary works in performance or recorded on film or tape.

Prior Knowledge & Skills

- Knowledge of oral and written communication skills, such as recording observations, critiquing, and note-taking
- An understanding of the need for concentration and imagination
- The ability to work independently and collaboratively
- The ability to think both critically and introspectively
- Clear understanding of the characterization process: voice, movement, gestures, etc.
- Willingness to take personal risks
- The ability to assume responsibility for one's progress and growth as a student
- Knowledge of dramatic and literary terms learned in preceding units (e.g., pacing, mood, tone, characterization, and setting)
- Internet research skills

Planning Notes

- Using a variety of print and electronic sources, students compile information on events in Canada's history. Students use their findings to generate ideas in the creation of their own dramatic monologues. Booking the Library/Resource Centre ahead of time would prove beneficial as it would allow students to cull information from various websites.
- Prior to the presentation of their own monologues, the teacher may wish to present some examples of various monologues (e.g., Margaret Atwood's "Progressive Insanities of a Pioneer" or "It is Dangerous to Reach Newspapers", Milton Acorn's "The Miner's Wife", Dorothy Livesay's "Green Rain", Alden Nowlan's "The Execution", Joni Mitchell's "Big Yellow Taxi", or W.H. Auden's "The Unknown Citizen"). If the teacher does not have these specific poems, texts that can be consulted are:
Beveridge, Cathy. *Cultures in Transition The Senior Issues Collection*. 1995.
Barry, James, ed. *Departures, Reflections in Poetry*. 1991.
- All students are to be afforded the opportunity to participate as actors.
- Teachers need to create an atmosphere of trust and security within the classroom so that students feel at ease with the interpretation and direction of this activity (teachers may even consider performing a short monologue of their own).
- Time allocation for this activity may not be enough for students to complete their monologues in class. As such, students may need to complete their scripts independently.
- Teachers are to provide a historical timeline of events in Canada (see Appendix 2.2C).

Teaching/Learning Strategies

1. In this portion of the unit, students engage in both collaborative and independent endeavours, critiquing, peer evaluation, and reflective writing. To preface the lesson, the teacher might engage students in journal writing OR the teacher might lead the class directly into a class discussion wherein they reflect upon one or more of the following:
 - Reflect on one or two events from Canada's past that you feel were pivotal in shaping our nation.
 - Reflect on one or two events that have taken place during your lifetime that have been important to Canada's history.
 - Reflect on one or two events that, on a more personal level, have been important to you as a Canadian.

This discussion of Canadian historical events will, ultimately, contribute to a pooling of ideas that assist students in the research-based component of the activity. Once the discussion has concluded, students then proceed to the library where, in small groups of three or four, they research different events in Canada's history. In order to avoid replication of topics, teachers might consider posting a sign-up sheet prior to beginning this portion of the activity (e.g., following the discussion). Topics or events that students may be interested in researching include, but are certainly not limited to, those listed in Appendix 2.2c.

2. Prior to the commencement of the research-based component of this activity, the teacher should work to ensure that a variety of textual (history texts, novels) and media-based (films, videotapes) resources are available. In researching their topic, student groups should be able to:

- identify/describe the key individuals involved;
- identify the motivation of each of the participants;
- identify and describe the setting (time, place, and circumstances);
- identify key conflicts in the situation (e.g., what is at stake?);
- identify and describe any other information they feel is pertinent;
- consider different perspectives in collecting your information.

In completing this portion of the activity, the teacher circulates to ensure that each group is working productively and cooperatively (e.g., there is an equitable distribution of work among group members).

3. Once students in each group have acquired a good understanding of their event or topic, they then work to create a list of what they feel to be the most pertinent or cogent points. However, it should be pointed out that one of the objectives of this activity is to emphasize the fact that many different interpretations may arise out of one event. As such, the degree to which a group edits their list should be considered, as this will certainly alter the content of their final interpretive monologues.
4. Having completed the background research in their area of interest, each member of the group then begins writing a dramatic monologue in which they interpret a particular historical event through a character of their own creation. Without imposing their own interpretation, the teacher should encourage students to address the following questions as they write their monologues:

Writing Prompts:

- What is the historical context of your monologue? (e.g., where and when does the event take place?)
- What is the emotion or mood of the speaker? (their frame of mind)
- What motivates the speaker's actions?

Similarly, students are encouraged to consider the following questions prior to the presentation of their monologues:

Presentation Prompts:

- What level should the speaker/actor assume? (e.g., Should they stand or sit? Why?)
- What emotion or mood is to be conveyed as the character speaks? Is this mood constant throughout the monologue?
- What gestures, expressions or looks will be conveyed during the monologue?
- What props, if any, will be included and how will they be used?
- Consider the blocking of the performance from character perspective.

Before submitting their completed scripts, students should be given access to word processing software, if available, and time to work with peer editors in order to edit and revise the final product. If, however, time constraints do not permit this to take place, students are encouraged to complete these two tasks outside of class time.

5. Extension (if time permits):

Generally speaking, historical events are often one-sided as they ascribe to one particular point of view or recollection of events. However events unfold by what is told as well as what is not told. As students are researching certain historical events, they will likely discover that there are a number of differing opinions or perspectives, and the teacher may wish to explore these issues further. For example, have the class examine the manner in which aboriginal peoples are represented in a variety of sources (e.g., fiction/non-fiction, film, historical accounts, etc.). Assign each group a particular source of information and, as they read, have students make note of things such as the following:

- In what way(s) are stereotypes about Aboriginal peoples perpetuated in some of these sources?
- How do some of these different sources coincide with and/or contradict images presented in the media?
- How do these different sources coincide with and/or contradict information that is presented in historical texts?
- Instead of perpetuating stereotypes, how could the media (e.g., film), work to promote awareness of Aboriginal concerns?
- In what way do these fictional sources subvert what is presented as historical truth (e.g., Rudy Wiebe's *The Temptations of Big Bear*)?
- How can we safely assume that what is presented as historical "truth" is valid?

This jigsaw activity could be extended into a brief presentation or reflective paper in which students comment upon their findings OR examine the manner in which one particular event has various interpretations.

Assessment & Evaluation of Student Achievement

- Teacher observation (student/group conferences)
- Checklist to assess student participation
- Peer evaluation checklist (group)
- Rubric to evaluate student performances
- Rubric to evaluate student scripts
- Reflective journals

Accommodations

- Students who are reluctant to perform before a large group may record their monologue beforehand using a video camera (if available).
- Some students may have difficulty reading orally. These students may require extra rehearsal time in order to memorize their lines or may use cue cards to assist them in the presentation of their lines.
- If students have difficulty reading their lines, a peer tutor can coach/prompt students through the lines.
- Some students may find the writing process challenging. In this case, students may need additional time, peer support, access to word processing, or require a scribe in preparing their scripts.
- The teacher may enlist the aid of a resource teacher to suggest strategies for accommodating students who have difficulty working collaboratively.

Resources

Word-processing software

Dictionaries

Thesauri

Video-recording equipment

Texts/Novels

Atwood, Margaret. *The Journals of Susanna Moodie*.

Crupton, J. Bradley and W. Douglas Wilson. *Spotlight Canada*, 4th ed. Don Mills: Oxford University Press, 2000.

Eaton, Diane and Garfield Newman. *Canada: A Nation Unfolding*. Toronto: McGraw-Hill Ryerson Limited, 1994.

Hundey, Ian M. and Michael L. Magarrey. *Canadian History: 1900-2000*. Toronto: Irwin Publishing, 2000.

Kogawa, Joy. *Obasan*. Toronto: Penguin Books of Canada, 1983. ISBN 0140067779

McLennan, Hugh. *Barometer Rising*. New Canadian Library, 1996. ISBN 0771099916

Melnyk, George. *Riel to Reform: A History of Protest in Western Canada*. Fifth House Publishers, 1992. ISBN 1895618002

Moodie, Susanna. *Roughing it in the Bush*. Prospero Books, 2000. ISBN 1552671402

Wiebe, Rudy. *The Temptations of Big Bear*. Toronto: McLelland and Stewart Inc., 1995.

Media/Websites

<http://www.canadahistory.com> (documents, an art gallery, and a timeline of events in Canadian history)

<http://www.historytelevision.ca/> (Cable specialty channel focusing on global and Canadian history. Provides links to sites on Canadian history and offers access to teachers' resources)

<http://www.canadianheritage.com> (galleries and photos chronicling events in Canadian history)

<http://www.niagara.com/~merrwill/> (Resource for students and teachers interested in women's history. Sections include women's right to vote and influential Canadian women)

<http://www.nfb.ca> (website of the national Film Board of Canada)

<http://www.canoe.ca/72Summit/home.html> (Sun Newspapers' Slam! Sports site offers a retrospective of the '72 Summit Series)

<http://www.terryfoxrun.org> (official site of the Terry Fox Foundation)

Appendices

Appendix 2.2a – Rubric to assess student monologues/presentations

Appendix 2.2b – Rubric to assess student scripts

Appendix 2.2c – List of events and figures in Canadian History

Activity 3: Setting the Stage: The Power and the Impact of Canadian Drama

Time: 240 minutes

Description

This activity provides students the opportunity to respond in groups to Canadian drama studied in the previous activities by examining various regional theatre(s) with regard to playwrights, stages, communities and themes prevalent in Canadian Theatre based on events indigenous to Canada. It is crucial that the teacher provide the students with an overview of the assignment timeline for this unit.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

5d - finds meaning, dignity, fulfillment and vocation in the work, which contributes to the common good;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

7a - acts morally and legally as a person formed in Catholic traditions;

7f - respects and affirms the diversity and interdependence of the world's peoples and cultures.

Strand(s): Reading and Interpreting Canadian Literary Texts; Responding to Canadian Literary Texts

Overall Expectations

RIV.03 - demonstrate knowledge and understanding of a variety of interpretations of Canadian literary texts;

RIV.04 - analyse the function and significance of Canadian literature in society;

RSV.01 - produce personal and critical responses to a variety of Canadian literary texts.

Specific Expectations

RS2.03 - explain how the works created or adapted reflect key ideas, themes, and issues in Canadian literary texts (e.g., make an oral presentation explaining how their creative choices reflect aspects of Canadian literary texts).

Prior Knowledge & Skills

Students are to respond to work previously studied and analyse the potential of performance sites in the Canadian milieu of theatre. Students have previously studied terminology, dramatic devices, vocalization, tableau, and monologue as intrinsic elements of theatre and the dramatic arts.

Planning Notes

- Based on the characters and monologues previously studied, the teacher should provide regional or theatre sites that are readily accessible for study by the student regardless of the region in which they reside.
- The teacher should have already compiled a list of geographical or regional sites from which students can select.
- This activity concludes with student groups presenting information on specific regional theatre studies that can be computer generated, video presentation/advertisement, or a traditional brochure format.
- Student groups are to select a regional theatre, reflect on and examine critically a variety of elements, and present their research in a "gallery walk" or "job fair" environs to their peers.

Teaching/Learning Strategies

Day One

1. The teacher can introduce the regional theatre study by reading or providing a brief excerpt from a previous regional theatre production. This excerpt should deal with or reflect a theme or plot indicative of the Canadian experience (e.g., *The Wingfield Trilogy* as an expression of Canadian rural life, James Reaney's *Donnelly Trilogy* as an interpretation of the history/immigrant experience, or George Ryga's *Ecstasy of Rita Joe* as an example of the Aboriginal voice).
2. Following this reading by the teacher, students are asked to identify, through discussion, the typically Canadian experience conveyed in the excerpt.
3. Have students focus on a Canadian author/playwright that they identified with from the short fiction unit.

-
4. In groups of two or three, students select a playwright and research the locations where performances of the writer's work have taken place. This activity benefits from Internet-based research. Such sites as the Ontario Arts Council and the Playwrights Union of Canada can provide valuable information about performances.

Day Two

1. Once a regional or theatre site has been selected the students, in their groups, examine why the particular theatre has chosen to produce the author's play. Students are reminded to read reviews or criticisms of performances in order to gain insight to the performance (e.g., theme, motivation, character development). Answering the following questions may help to focus their study:
 - Who is the producer of the play?
 - What audience, age, and gender, will the production appeal to?
 - What theme(s) does the producer/playwright wish to focus on?
 - What themes can or whom will audiences in this region expect to identify with?
 - How does the play convey aspects of Canadiana?
2. Once this information has been compiled, students generate a brief producer's note explaining to patrons the rationale for the season's performance and the anticipated highlights.

Days Three and Four

1. In their groups, students are to create a brochure, video, written or computer-generated, of their theatre site, which is to include the following information:
 - A playbill for the season
 - A biography of the feature playwright
 - A synopsis of the selected play
 - A history of the theatre
 - Visitor information
 - Ticket cost/ticket sales and performance dates
2. Once the brochure is created, the students can "sell" their playwright and their theatre at the Gallery Walk or Job Fair.

Assessment & Evaluation of Student Achievement:

- Teacher observation of student/group conferences
- Checklist to assess student participation
- Peer evaluation/group checklist
- Rubric to evaluate student brochures
- Rubric to evaluate student-generated producer's note

Accommodations

- Some students may find the word processing applications challenging. It is recommended that a scribe, peer support, or additional time be allowed.
- The teacher may enlist the aid of a resource teacher to suggest strategies for accommodating students who have difficulty working collaboratively.

Resources

Computer-based software

Video-recording equipment

<http://www.puc.ca/pcp/collect.html>

<http://www.arts.on.ca>

Activity 4: Putting Theory into Practice: It's Your Turn

Time: 420 minutes

Description

During this activity, students assume the role of director for a one-act Canadian play. The activity is a culmination of the skills and information learned in Activities 1, 2, and 3; students apply analytical thinking skills and find their Canadian voice.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

4b - demonstrates flexibility and adaptability;

4d - responds to, manages and constructively influences change in a discerning manner;

4g - examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities.

Strand(s): Reading and Interpreting Canadian Literary Texts, Responding to Canadian Literary Texts

Overall Expectations

RIV.02 - demonstrate an understanding of the use of form, language, voice, and style to communicate meaning and enhance the impact of Canadian literary texts;

RIV.03 - demonstrate knowledge and understanding of a variety of interpretations of Canadian literary texts;

RSV.01 - produce personal and critical responses to a variety of Canadian literary texts.

Prior Knowledge & Skills

- An understanding of the terminology and devices introduced in Activity 1 (see Appendix 2.1)
- An understanding of plot and characterization
- The ability to work cooperatively with focus and concentration
- Acceptance of and willingness to work with a variety of people
- Accepting responsibility for one's own actions
- Clear understanding of the characterization process: voice, movement, gestures, etc.
- An understanding of basic dramatic staging techniques (see Appendix 2.1)
- An understanding of regional theatre structures
- The ability to think creatively
- Leadership qualities
- Willingness to take personal risks

Planning Notes

- The teacher should provide students with a number of one-act Canadian plays that are suitable for the class and have a wide range of regional representation
- Students must be provided with a list of dramatic terminology (see Appendix 2.1).

Teaching/Learning Strategies

1. Depending on the size of the class and the nature of the play, the teacher can divide the class into four groups, each of which effectively rewrite and perform their own interpretation of the selected one-act play.
2. The teacher begins the activity by conducting a brief review of terms such as tableau, theme, tone, pace, blocking, levels, characterization, sight lines, and voice projection. See Appendix 2.1.

-
3. Students:
 - (i) choose a one act play that they want to direct;
 - (ii) read through/analyse the play as written to pick up on the themes and tone of the author;
 - (iii) remove all stage directions;
 - (iv) insert their own interpretation of stage directions;
 - (v) submit the rewritten version of the play complete with their director's notes.
 4. As a class, four interpretations of the same play are performed.

Assessment & Evaluation of Student Achievement

- Teacher observation of group interaction
- Summative testing of dramatic terminology, authors, regions, and plays studied (optional)
- Performance rubric
- Group evaluation checklist

Accommodations

- Some students may find the word-processing applications challenging. It is recommended that a scribe, peer support, or additional time be allowed.
- The teacher may enlist the aid of a resource teacher to suggest strategies for accommodating students who have difficulty working collaboratively.

Resources

<http://www.puc.ca> (suggested text *You're Making a Scene - Scenes from Canadian Plays*)

Lewis, Jacquie J. and , Dianne Warren. *Eureka! Seven One Act Plays for Secondary Schools*.

Ramsay, John T. *Private Lives, Public Voices Drama for the Classroom*. Oxford Univ. Press, 2000.

Appendix 2.1

Dramatic Terminology

Blocking/Staging: The positioning of the actor in relation to the set and the audience. Movement of the actor(s) on stage from one place to another, e.g., movement from centre stage to down stage. Directions are in relation to the actor's perspective of stage right and stage left. Downstage is the front of the stage and upstage is at the back of the stage.

Brainstorming: A creative thinking exercise in which quantity, not quality, is stressed. Participants generate ideas by free-associating in a non-judgmental group exercise.

Characterization/Character Development: The use of voice, movement, gesture, facial expression, and non-verbal communication along with other factors in order to portray a given character.

Critique: The analysis and opinions given to a dramatic piece, which will become a tool of enhancement for the performer in future performances.

Focus: Exclusive attention to one detail of a task.

Imagination: Having an open mind and excellent observation skills necessary to facilitate in the development of any drama or given scene. Creating one's own ideas of how things should be.

Improvisation: The use of positioning various performers on stage to depict certain relationships, mood, etc. (e.g., standing, sitting, kneeling, leaning, raised on a platform, etc.).

Monologue: A character that is verbalizing feelings and thoughts on stage by themselves.

Role Playing: Adopting the point of view of a character in any imaginary situation to try to understand that character's feelings and thought processes.

Strike: The removal of props, furniture, and sets on a stage.

Tableau: An individual or group picture representing a moment in time or a scene, abstract idea, or theme.

Vocal Quality/Expression: The student's proper use of articulation, projection, intonation, and tone of his/her voice in order to portray a given character.

Appendix 2.2a

Performance Monologue Assessment Rubric

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Knowledge of dramatic form	- shows limited knowledge of the dramatic form	- shows some knowledge of the dramatic form	- shows considerable knowledge of the dramatic form	- shows thorough knowledge of the dramatic form
Knowledge of the uses and effect of dramatic elements	- shows limited understanding of the uses/effect of dramatic elements	- shows some understanding of the uses/effect of dramatic elements	- shows considerable understanding of the uses/effect of dramatic elements	- shows thorough and insightful understanding of the uses/effect of dramatic elements
Thinking/ Inquiry Creative thinking skills	- uses creative thinking skills (in preparing and presenting the dramatization) with limited effectiveness	- uses creative thinking skills (in preparing and presenting the dramatization) with some effectiveness	- uses creative thinking skills (in preparing and presenting the dramatization) with considerable effectiveness	- uses creative thinking skills (in preparing and presenting the dramatization) with a high degree of effectiveness
Communication Communication of ideas and theme	- communicates ideas and theme with limited clarity	- communicates ideas and theme with some clarity	- communicates ideas and theme with considerable clarity	- communicates ideas and theme with a high degree of clarity
Communication to an audience for a purpose	- communicates with limited sense of audience and purpose	- communicates with some sense of audience and purpose	- communicates with a clear sense of audience and purpose	- communicates with a strong sense of audience and purpose
Use of the dramatic form	- shows limited command of the dramatic form	- shows some command of the dramatic form	- shows considerable command of the dramatic form	- shows extensive command of the dramatic form
Application Application of language conventions	- uses language conventions with limited accuracy and effectiveness	- uses language conventions with some accuracy and effectiveness	- uses language conventions with considerable accuracy and effectiveness	- uses language conventions with a high degree of accuracy and effectiveness
Application of oral communication conventions and techniques	- uses conventions and techniques with limited effectiveness	- uses conventions and techniques with some effectiveness	- uses conventions and techniques with considerable effectiveness	- uses conventions and techniques with a high degree of effectiveness

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 2.2b

Script Assessment Rubric

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Knowledge of the elements of drama	- shows limited knowledge of the elements of drama	- shows some knowledge of the elements of drama	- shows considerable knowledge of the elements of drama	- shows thorough knowledge of the elements of drama
Knowledge of the uses and effect of dialogue and dramatic action	- shows limited understanding of dialogue and dramatic action	- shows some understanding of dialogue and dramatic action	- shows considerable understanding of dialogue and dramatic action	- shows thorough and insightful understanding of dialogue and dramatic action
Thinking/ Inquiry Creative thinking skills	- uses creative thinking skills in planning and writing the script with limited effectiveness	- uses creative thinking skills in planning and writing the script with some effectiveness	- uses creative thinking skills (in planning and writing the script) with considerable effectiveness	- uses creative thinking skills in planning and writing the script with a high degree of effectiveness
Communication	- communicates ideas and theme with limited clarity	- communicates ideas and theme with some clarity	- communicates ideas and theme with considerable clarity	- communicates ideas and theme with a high degree of clarity
Communication to an audience for a purpose	- communicates with limited sense of audience and purpose	- communicates with some sense of audience and purpose	- communicates with a clear sense of audience and purpose	- communicates with a strong sense of audience and purpose
Use of the script form	- shows limited command of the script form	- shows some command of the script form	- shows considerable command of the script form	- shows extensive command of the script form
Application Application of language conventions	- uses language conventions with limited accuracy and effectiveness	- uses language conventions with some accuracy and effectiveness	- uses language conventions with considerable accuracy and effectiveness	- uses language conventions with a high degree of accuracy and effectiveness
Application of the writing process	- uses the writing process with limited effectiveness	- uses the writing process with some effectiveness	- uses the writing process with considerable effectiveness	- uses the writing process with a high degree of effectiveness

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 2.2c

Key Historical Figures and Events

Historical Events

1867: Confederation
1873: The Transcontinental Railway
1885: The Northwest Rebellion
1914-1918: World War I (1917: munitions ship explodes in Halifax Harbour)
1917: The Suffragette Movement
1918: Women are given the right to vote
1921/22: The Discovery of Insulin
1939-1945: World War II, the internment of Japanese Canadians
1955: Marilyn Bell swims the English Channel
1958: First Flight of the Avro Arrow
1960: Aboriginal Canadians are given the right to vote in federal elections
1965: The Maple Leaf becomes Canada's flag
1970: The FLQ Crisis
1972: The "Summit Series" between Canada and the Soviet Union
1975: The wreck of the Edmund Fitzgerald and International Women's Year
1976: Olympic Games in Montreal
1980: Terry Fox and his Marathon of Hope
1982: Patriation of the Constitution
1988: Olympic Games in Calgary
1992: Roberta Bondar becomes Canada's first woman in space
1992/93: The Toronto Blue Jays win back-to-back World Series championships
1998: The January ice storm in Quebec and eastern Ontario
1999: Nunavut becomes Canada's newest territory
2000: Pierre Trudeau dies

Historical Figures

1864:	John A. Macdonald	1950s:	John Diefenbaker, Marilyn Bell, James Gladstone
1896-1911:	Wilfred Laurier	1968-1984:	Pierre Trudeau
1885:	Big Bear, Poundmaker, Louis Riel	1970s:	Paul Henderson, David Suzuki
1912-19:	Nellie McClung, Billy Bishop, Major-General Arthur Currie, Mackenzie King	1979-1997:	Wayne Gretzky
1920s:	Frederick Banting, Foster Hewitt	1980s:	Terry Fox, Rick Hansen, Elijah Harper, Bertha Wilson
1930s:	the Dionne Quintuplets	1990s:	Kim Campbell, Craig Kielburger, Silken Laumann, Ovide Mercredi, Michael Ondaatje
1940s:	Maurice "Rocket" Richard	2000:	Ujjal Dosanjh, Beverly McLachlin

*Should the teacher wish to imbue this activity with Catholic dimension, events such as the Jesuits in Huronia and Toronto founding of Charities, etc. can also be considered.

Unit 4: Children's Literature

Time: 16.5 hours

Unit Description

Children's literature, as a genre, offers an exceptional opportunity for the exploration of universal human experiences that transcend culture, age and time. Throughout this unit, students should build on their foundational understanding of concepts established earlier in the course such as regionalism, physical and psychological landscapes, and diversity of perspective. Through reading, response and analysis, students should experience the full diversity of Canadian children's literature such as regional alphabet books, young adult fiction, Aboriginal writing and urban and rural stories. Teachers should also select appropriate non-fiction, poetry, picture books, songs and folk tales. It is recommended that teachers outline the concept and expectations for the culminating task early in the unit.

Unit Synopsis Chart

Activity	Time	Expectations	Assessment	Tasks
1: Beginnings: The Art of Writing for Children	225 min	RSV.02, RI2.01, RI4.02 CGE2a, 3b, 3c	Knowledge/ Understanding Thinking/Inquiry Communication	Discover and apply archetypes and patterns in children's literature to a Canadian context through a short written response.
2: Canadian Perspectives: What Makes a Text Universal? What Makes a Text Canadian?	300 min	RIV.01, RSV.01, RSI.02, RI2.03, RI3.01 CGE5b, 5e, 7f	Knowledge/ Understanding Thinking/Inquiry	Visit a series of literature stations, which reflect a range of children's authors and illustrators. While Activity 2 is going on in class, students should be reading the children's novel they have selected for Activity 3 and completing writing assignments.
3: Narrative Voice: The Art of the Author in a Canadian Children's Novel	225 min	RSV.01, RSI.01, RSI.02 CGE1d, 5b	Knowledge/ Understanding Thinking/Inquiry Communication	Explain how the elements of good fiction are reflected in a major children's text.
4: Our Voice to the World: Promotional Pitch to the International Children's Book Festival	240 min	RIV.01, RIV.03, RSV.01, RSV.02, RI3.03, RS2.02 CGE4a, 4b, 7g	Thinking/Inquiry Communication Application	In small groups, create and present a formal proposal for the Quintessential Canadian Children's Book to the selection committee for the International Children's Book Festival.

Unit Resources

Andrews, Jan and Simon Ng. *Out of the Everywhere: New Tales for Canada*. Toronto: Groundwood Books, Douglas and McIntyre Ltd., 2000. ISBN 0-88899-402-8

Egoff, S. *The New Republic of Childhood: A Critical Guide to Canadian Children's Literature in English*. Toronto: Oxford University Press, 1990. ISBN 0195405765

Gertidge, Allison. *Meet Canadian Authors and Illustrators – 50 Creators of Children's Books*. Richmond Hill: Scholastic Canada Ltd., 1994. ISBN 0-590-24319-5

Ibbitson, John. *The Night Hazel Came to Town*. Don Mills: Macmillan Publishing, 1995. ISBN 0-02-954209-X

Jones, R.E. and Jon Stott. *Canadian Children's Books: A Critical Guide to Authors and Illustrators*. Toronto: Oxford University Press, 2000. ISBN 01954 1222-2

Katz, Welwyn. *False Face*. Toronto: Groundwood Books, Douglas and McIntyre Ltd., 1995. ISBN 0-88899-082-0

Little, Jean. *Hey World, Here I Am!* Toronto: Kids Can Press Ltd., 1986.

Pearson, Kit, ed. *This Land: A Cross-Country Anthology of Canadian Fiction for Young Readers*. Toronto: Viking, 1998. ISBN 0670878960

Plain, Ferguson. *Grandfather Drum*. Winnipeg: Pemmican Publications, 1994. ISBN 0-921827-41-5

Plain, Ferguson. *Eagle Feather: An Honour*. Pemmican Publications, 1989. ISBN 0-921827-12-1

Websites

Canadian Children's Literature – <http://www.uoguelph.ca/englit/ccl/index.html>

Canadian Children's Literature Service – <http://www.nlc-bnc.ca/services/eclsc.htm>

Children's Literature Web Guide – <http://www.acs.ucalgary.ca/~dkbrown/index.htm/>

Native Web – <http://www.nativeweb.org/>

Activity 1: Beginnings: The Art of Writing For Children

Time: 225 minutes

Description

Students are introduced to the role, concepts, and structures of children's literature and compare those ideas to concepts previously encountered in the course. Students demonstrate their understanding through a brief writing activity.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Canadian Literary Texts, Responding to Canadian Literary Texts

Overall Expectations

RSV.02 - produce creative responses to a variety of Canadian literary texts;

Specific Expectations

RI2.01 - identify elements of literary forms in Canadian literary texts and explain how they are used to communicate meaning and enhance impact;

RI4.02 - explain how Canadian literary works comment on the human condition or present universal human themes or global issues.

Ontario Catholic School Graduate Expectations: CGE2a, CGE3b, CGE3c.

Prior Knowledge & Skills

Since this unit is the fourth in the course, students have had the opportunity to study and creatively apply concepts such as narrative elements, voice, author's perspective, and the importance and effect of language and style. Students are able to select from a variety of children's texts and critically examine significant elements of those works in relation to what they have come to understand about Canadian literature in the course so far.

Planning Notes

- Before Activity 1 begins, the teacher should select a range of quality children's literature in order to build a context from which students will continue their study. For the introductory activities in this unit, the focus is on the characteristics and power of children's literature in general; consequently, many selections for Activity 1 will not necessarily be Canadian. A range of classic fairy tales, children's poetry, children's picture books, legends, and fables, both past and present, provide a strong context for study. Teachers may wish to consult elementary teachers and teacher-librarians to assist them in the selection of appropriate and accessible children's literature resources.
- As part of this activity, students can also benefit from access to a range of cartoons or serialized cartoon strips which cater to children or which demonstrate a "child's view" of the world. Frequently, students will have their own copies of collected comics that they can bring and share; public libraries usually have an ample stock of published cartoonists. For example, "Calvin and Hobbes" and "For Better or Worse" offer good examples both of the "child's perspective" and of thoughtful social criticism. Such resources can provide excellent material for discussion and analysis.
- The teacher may also wish to draw upon critical resources for children's literature. Bruno Bettelheim's *The Uses of Enchantment* is an excellent teacher resource.

Teaching/Learning Strategies

1. The teacher should introduce children's literature by reading aloud a selected "classic" of his or her own choosing. While for the purposes of this activity the text need not be Canadian, it should reflect some of the traditional components of children's literature: a universal theme or message, a recognizable plot (quest, journey, search for a home, discovery), unusual or magical character or circumstance, and clear, engaging writing style and voice. For example, *The Emperor's New Clothes* or *Beauty and the Beast* provide powerful messages and *Cinderella* or *Sleeping Beauty* illustrate an archetypal pattern.
Briefly lead the class in a discussion of the text, using a key question such as: What appeals to children about this story? What appeals to adults? What advantages might an author have when s/he uses children's text through which to communicate? What are the limitations? Think of some other famous children's stories. What, in your mind, has made these stories famous?
2. In small groups, students review the structure and elements of children's stories through a brief activity. The teacher places large gift bags, brown grocery bags, or containers at the front of the room. On each bag/container is labelled one of the following titles: a leading character (male), a leading character (female), an evil _____, a mysterious structure, a challenge, a prize, and a magic object. In each bag/container, the teacher will have written possible roles for the titles.
(Note: Students can also write the roles for this activity): a princess, a young girl, a sprite, a prince, a questing knight, or a lost elf, for the leading characters; a dark castle, a mysterious cave, a lost treasure place, a house in the woods, etc. for the mysterious structure; to get home, to find the magic lamp, to be tuned back into a prince, etc. for the challenge; a goblet, a magic ring, and so on for all the titles selected.

In their small groups, students select at random one of each of the items in the title bags. The task, within a time limit (15 or 20 minutes), is to construct a story for children using all of the elements. As a result, the stories will likely emerge with similar patterns and archetypes. The teacher can then use those archetypes and patterns to “debrief” students and to review structures and concepts common in children’s literature.

Discussion: What pattern elements occur in the stories? What do we come to expect of the plots of these kinds of stories? To what extent are these plot patterns transferred to adult stories, for example in film or television? Why? (*Star Wars* films and action-adventure films are good examples.)

Suggested Extension: A selection of children’s poetry could also be used as part of the introductory activity. An oral reading of a classic such as “The Highwayman” or “The Jabberwocky” proves a good example for students. Key questions can encourage students to think about distinctive characteristics of children’s text: What are the important elements of language in children’s text? How is character used? How can a text be both predictable and interesting?

3. Ask students to select, from their own collection, from a library, or from stories they were told in childhood, a personally meaningful children’s story and bring that selection to class. The selected story may be a picture book, novel, or comic book – any story that has had some significance for the student. Additional texts/stories collected in advance and kept in the classroom will provide good ideas for students and also texts for students who may not have a personal favourite. (**Note:** If the teacher has assigned this task a few days in advance of the unit, texts can be available for use.) Assign students to groups of no more than four. Students, individually, take two minutes to explain to the rest of the group what significance the book has to them. As a group, students identify three to five characteristics found to be common among the books selected and shared. Using the jigsaw method, students move about the classroom to share findings and compare notes.
4. In their journals, students respond to the following writing prompt: “At the top of the page, write the title, Things I wish I had not left in childhood.” Students make a personal list of ideas in response to the prompt. (Responses will likely include things like imaginary friends, faith, belief in Santa or magical creatures, time to play, etc.).

With a partner, students can compare their lists of items. Then, as a class, students consider the questions: “Of the books or poems that we have read so far, which ones address the kinds of things identified as things you wish you hadn’t left in childhood?” Consider the child’s point of view.

Authors of children’s books often use the child to play a very sophisticated role such as that of philosopher, critic, or voice of wisdom. What role does the child play in *The Emperor’s New Clothes*? Why? Comic strips such as *Calvin and Hobbes* can also be used to discuss the child’s point of view.

5. Put the title bags/containers back up at the front of the room. Ask students to complete this activity:
 - From your knowledge and understanding of Canadian literature so far, you will have developed some ideas of traditional patterns, characters and archetypes. Based on your prior learning and recalling some of the short stories or drama we have studied so far in this course, identify roles for Canadian versions of the “classic children’s story” (e.g., leading characters: a Mountie, a brown bear, a prairie farmer, a logger; a magical object: snowshoes, toque, fishing net, etc.). Write out your ideas for each of the roles on strips of paper and put them in the corresponding title bags. Then, in pairs or small groups randomly draw roles from each bag and write a story for the “classic Canadian” children’s story.

Note: Time is flexible here based on student/teacher interest. A story outline can be completed in 30 minutes; if a more developed story is expected, time needs to be extended. However, in either case students consider patterns and archetypes in a Canadian context. The teacher may also use this as a teaching opportunity to review differences between archetype and stereotype. The class can discuss: What kinds of Canadian stereotypes exist? How would you, as a children’s author, construct archetype and avoid stereotype?

Assessment & Evaluation of Student Achievement

- Teachers may use components of this activity as diagnostic assessment to check for common understanding to identify prior knowledge.
- Teachers may wish to include a written response or log entry at the end of the activity.

Accommodations

- Students with a range of cultural backgrounds can extend and enrich this introductory activity considerably through the contribution of non-western traditional folk tales.

Resources

Bettelheim, Bruno. *The Uses of Enchantment: the Meaning and Importance of Fairy Tales*. Toronto: Random House Canada, 1989. ISBN 0679723935

Cannon, Jannell. *Stellaluna*. New York: Harcourt Brace and Co., 1993. ISBN 0152802177

Andersen, Hans Christian. *The Emperor's New Clothes*. Mahwah: Troll Communications L.L.C., 1997. ISBN 0893751103

Activity 2: Canadian Perspectives: What Makes a Text Universal? What Makes a Text Canadian?

Time: 300 minutes

Description

Students explore the topic of which features of Canadian children's literature are distinctively Canadian and which features are universal. While exploring this topic, students read picture books, regional stories, Aboriginal stories, historical fiction, folk tales, and poetry, as well as non-fiction works such as alphabet books. They gather, organize, summarize, and analyse information and make a presentation to the class. Students also write a critical book review.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Canadian Literary Text, Responding to Canadian Literary Text

Overall Expectations

RIV.01 - read and demonstrate an understanding of Canadian fiction, drama, poetry, and non-fiction from diverse cultures, regions, and time periods;

RSV.01 - produce personal and critical responses to a variety of Canadian literary texts.

Specific Expectations

RSI.02 - produce critical responses to ideas, themes, and issues presented in Canadian literary texts (e.g., write a review of a Canadian literary text evaluating its effectiveness in communicating ideas for a specific purpose to a specific audience; write an analytical academic essay discussing ideas presented in a novel in the light of a critical theory about Canadian literature);

RI2.03 - explain how voice and style are used in Canadian literary texts to communicate meaning and enhance impact (e.g., explain how a novelist uses first-person narration to establish and maintain a distinctive voice; write an essay about the style of a Canadian author based on representative works);

RI3.03 - explain how the historical and regional contexts of the works and the differing perspectives of readers influence interpretations of Canadian literary texts (e.g., research the historical and regional background to help understand a specific text; produce a videotaped interview or audiotape oral history to depict the historical period of a novel; compare interpretations of a Canadian short story in a small group and account for the differences).

Prior Knowledge & Skills

Students have read Canadian short stories, drama, novels, and non-fiction works such as news articles and editorials. They have demonstrated an understanding of the concept of culture and the influence of region, history, and geography on personal perspective. They have participated in groups and gathered, summarized, analysed, and presented information. They have demonstrated some facility in using graphic organizers. They have communicated their knowledge and understanding of narrative elements. They are developing their ability to recognize universal themes in Canadian literature. The teacher may draw on knowledge from Grade 9 Geography and Grade 10 History during this activity and throughout the unit.

Planning Notes

- The teacher gathers a diverse selection of Canadian children's literature that reflects both universal themes and distinctively Canadian features. Teachers may need to borrow books from their local elementary schools or the children's section of their local library for this purpose.
- The teacher organizes the books into literary stations around the classroom. The organization may be by genre or subject. For example, the stations could be organized as alphabet books, folk tales, poetry collections, Native stories, regional stories, nature stories, urban stories, and historical fiction. Both picture books and short chapter books should be included at each station if appropriate.
- The teacher establishes the criteria for the T-chart and prepares the T-charts ahead of time. A sample T-chart is provided in Appendix 4.1.
- The teacher should model how to write a book review using current examples from newspapers and magazines and should provide students with the Critical Review Checklist (Appendix 4.2) in advance of the assignment.
- Teachers should keep copies of exemplary work.
- While Activity 2 is going on in class, students should be reading the children's novel that they have selected for Activity 3 and completing assigned journals. (See Activity 3 Planning Notes.)

Teaching/Learning Strategies

1. Show the NFB film adaptation of Roch Carrier's *The Hockey Sweater* (a read-aloud of the text works as well) or select another Canadian children's text, which celebrates some aspect of Canadian culture or regionalism (e.g., *A Prairie Year*, *Boy of the Deep*). To what extent has the author communicated some aspect of Canadian culture? How?
2. The teacher asks students to brainstorm and list features of Canadian literature from their study of short stories, drama, and novels earlier in the course. The teacher then asks students to review and list the characteristics of quality children's literature as identified in Activity 1. The teacher then explains that Activity 2 will link the two lists.
3. The teacher distributes the T-charts to students and reviews and clarifies the criteria. Each student should have one T-chart for each station. The teacher tells students that they are to choose from the literary stations one book about which they will write a critical review. Students use an editing checklist as part of the writing process. In small groups of four to five, students rotate among the stations, taking notes on their T-charts at each station.
Students then reconvene in their groups after visiting each station to discuss and record answers to the following questions:
 - (a) What features in the texts are distinctively Canadian?
 - (b) What aspects of the texts are universal (i.e., not bound by place or time)?

Each group reports its conclusions to the class, and the class as a whole discusses and assesses the validity of the conclusions.

Using the information from the group reports and class discussion, the teacher and students construct a “master” chart, which lists both distinctively Canadian features and universal aspects of Canadian literature. This chart remains posted in the classroom for reference during subsequent activities.

4. The teacher introduces and models the following writing assignment:

- Write a 450- to 500-word review of a Canadian children’s book of your choice from the selections provided at the stations you visited. Identify the historical/ regional context of the story, the narrative voice, the intended audience, the main purpose/theme of the work, and the features, which are distinctively Canadian and those, which are universal in nature. Evaluate the text in terms of its effectiveness in communicating its theme to its intended audience. Consider textual elements such as narrative voice and style, choice of diction, illustrations, and design in your evaluation.

Assessment & Evaluation of Student Achievement

- Anecdotal assessment of T-charts and group responses to ensure completeness and understanding.
- The teacher assists students while they complete editing checklists.
- Teachers can use the checklist available (Appendix 4.2) to assess the critical book review.

Accommodations

- Some students may require extra time to complete the writing activity.
- Teachers may build in conferencing time for students.
- Teachers may offer students enrichment by encouraging them to submit their review to be published in the newsletter of a local library or bookstore that reviews children’s books.

Resources

Carrier, Roch. *The Hockey Sweater* (video). Montreal: National Film Board of Canada, 1980. NFB title code 105C 0180079

Bannatyne-Cugnet, Jo. *A Prairie Year*. Montreal: Tundra Books, Inc., 1994. ISBN 0887763340

Wallace, Ian. *Boy of the Deep*. Toronto: Douglas and McIntyre, 1999. ISBN 0888993560

Appendices

Appendix 4.1 – Note-making T-Chart

Appendix 4.2 – Critical Review Checklist

Activity 3: Narrative Voice: The Art of the Author in a Canadian Children’s Novel

Time: 225 minutes

Description

In advance of the activity, students have selected a Canadian novel for children or young adults from choices suggested by the teacher. The novel choices should be linked thematically to the workstations in Activity 2. Working in small groups on a common novel choice, students co-author a “Reader’s Guide” for the novel. For instance, if a group is reading *Rebellion* by M. Brandis, they write a reader’s guide for a young adult novel audience with an emphasis on the study of historical fiction; if a group has selected Ruby Slipperjack’s *Honour the Sun*, the audience will also be young adult but the emphasis may be on native voices. Commercial guides for other novels may be useful as models for students.

Strand(s) & Learning Expectations

Strand(s): Responding to Canadian Literary Texts

Overall Expectations

RSV.01 - produce personal and critical responses to a variety of Canadian literary texts.

Specific Expectations

RS1.01 - compare their own thoughts, feelings, attitudes, beliefs and values to those expressed in Canadian literary texts;

RS1.02 - produce critical responses to themes, ideas, and issues presented in Canadian literary texts.

Ontario Catholic School Graduate Expectations: CGE1d, CGE5b.

Prior Knowledge & Skills

- Students use the knowledge they have acquired in Unit 4, Activity 1, the jigsaw analysis of the components of children's literature, as well as the thematic understanding they have in their T-chart notes from the workstations in Unit 4, Activity 2.
- Students draw upon their knowledge of the concepts of culture examined in Unit 1: Short Fiction. They also incorporate the research skills and the analytical terminology they worked with in Unit 3: The Canadian Novel.

Planning Notes

- From Internet sources or in consultation with a children's librarian, the teacher makes a selection of young adult novels, which respects the range of students in the class. Categorize the novels to fit into the organization of the workstations in Unit 4, Activity 2. The teacher introduces the categories to students at the beginning of their work in Unit 4 and makes the novels available to them; students need time to complete the reading and the writing assignments before they undertake the analytical group work. The teacher should post, in the classroom, a list of students according to which novel they are reading; each title should have from three to five students undertaking the reading.
- At this time, the teacher should set a date for the completion of the writing assignment and discuss the evaluation with the students. Assessment for this unit should include criteria related to the written assignment, the note making sheets, the work log, and the Reader's Guide.

Teaching/Learning Strategies

Written Response Journals

While students are reading the novels and in advance of this activity, they should complete a selection of journal entries from the suggested list that follows. The journal forms the starting point for discussion in their presentation groups, as well as a significant component in the teacher's evaluation of their work. Students:

- make a timeline of events in the story and then comment on ways in which the plot of this story is like or unlike others in your experience, including movies and adult novels;
- find a number of quotations in the novel that reveal the nature of a character and then make a personal assessment of that character;
- write a monologue in the voice of one of the secondary characters in response to an event in the story;
- draw one of the physical settings in the novel;
- have a conversation with the main character about a key episode in the novel;
- focus on one of the components of children's literature that has emerged from the work of Unit 4, Activity 1 and explore how that component takes shape in this novel;
- consider an issue or idea or emotion important in the novel and make comments that connect it to real life;

- keep a list of symbols and recurring images; speculate on their meaning;
 - draw a map or chart the movement of the characters;
 - draw a stick figure story board of one of the episodes in the novel;
 - record interesting language, such a regional diction, dialect, or specialized terminology.
1. Have students form working groups according to which novel they are reading. The groups work begins with students reading two or three entries from their journals to one another for comparison and discussion of preliminary reactions to the novel. Then the groups, using their notes from Unit 3, Activity 3, analyse the plot structure, narrative voice, characterization, setting, imagery, and language of the novel; dividing these tasks among group members gives each person a role within the group. Allow students a full class (75 minutes) to coordinate and unify their analytical notes.
 2. Teachers may wish to provide a template for students to use in creating the Reader's Guide. Students should choose individual responsibilities for the Reader's Guide. Once individual tasks are established, students should discuss the criteria outlined on the checklist rubric in order to ensure clear understanding in advance of individual responsibilities.
 3. Elements for the Reader's Guide can include: plot synopsis / critical review, descriptive paragraphs on the characters, short analyses of theme, imagery, symbolism, setting, application questions, and activities for readers. Discourage perfunctory summaries and descriptions; encourage succinct and focused writing. Students who have access to or are learning desktop publishing software are encouraged to make use of their skills at the publishing stage. All students should complete an individual working log that summarizes the group discussions and describes their role in the preparation and presentation of the work.
 4. Have two groups exchange their Reader's Guides for peer assessment.

Assessment & Evaluation of Student Achievement

- Written Response Journals
- Note-making sheets from group analysis
- Work log from group work
- Reader's Guide Assessment (Appendix 4.3)

Accommodations

- For a class of students with a wide range of abilities, the teacher should assign the novels to ensure balance within each group.
- Some students could pre-record their oral work in the presentation or have another student deliver the portion they have prepared.
- The teacher could ensure the novels vary in length and level of difficulty to allow all students to complete the reading within the allotted time. Kevin Major's *Eating Between the Lines* requires some literary prior knowledge and has a fairly challenging reading level. Barbara Smucker's *Underground to Canada* is rich in historical and thematic concepts but has a very accessible reading level.

Resources

Korman, Gordon. *Chicken Doesn't Skate*. New York: Scholastic Press, 1996. ISBN 0590853007

Major, Kevin. *Eating Between the Lines*. Toronto: Doubleday Canada, 1991. ISBN 0385252935

Smucker, Barbara. *Underground to Canada*. Toronto: Puffin, 1999. ISBN 0141306866

Brandis, Marianne. *Rebellion*. Erin: Porcupine's Quill, 1996. ISBN 0889841756

Slipperjack, Ruby. *Honour the Sun*. Winnipeg: Pemmican Publications, 1987. ISBN 091914344X

Appendices

Appendix 4.3 – Reader's Guide

Activity 4: Our Voice to the World: Promotional Pitch to the International Children's Book Festival

Time: 240 minutes

Description

As a culminating task for this unit, students work in groups of three or four to select one Canadian children's book, which they consider to be the Quintessential Canadian Children's Book. Acting as a team of publicists, students promote this book to the selection committee for the International Children's Book Festival as the featured Canadian book. The selection committee chooses one children's book to represent Canada. Any genre qualifies including: picture books, young adult novels, collections of poetry, short story anthologies, etc. The selection committee requires three or four of these items (depending on the number of group members):

- a cover letter outlining the reasons why the book is the Quintessential Canadian Children's Book;
- three testimonials written from children's perspectives providing a synopsis of the plot and supporting the book's selection;
- a proposal outlining how the book might be commercially promoted at the International Children's Book Festival (e.g., posters, t-shirts, spin off products, etc.);
- a design layout for the promotional booth for the book at the International Children's Book Festival;
- a schedule of promotional events for the book, which will be offered at the book's proposed booth (e.g., book signing, puppet show, author interview, etc.);
- two sample pages of a teacher's package to be used to introduce the book (at appropriate level).

To support the written application package, the publicist team must give a 5- to 7-minute presentation to the selection committee. Groups should be encouraged to be as innovative as possible with this presentation, while strictly adhering to the tight timelines of the committee.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Canadian Literary Texts: Responding to Canadian Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of Canadian fiction, drama, poetry, and non-fiction from diverse cultures, regions, and time periods;

RIV.03 - demonstrate knowledge and understanding of a variety of interpretations of Canadian literary texts;

RSV.01 - produce personal and critical responses to a variety of Canadian literary texts;

RSV.02 - produce creative responses to a variety of Canadian literary texts.

Specific Expectations

RI3.03 - explain how the historical and regional contexts of the works and the differing perspectives of readers' influence interpretations of Canadian literary texts;

RS2.02 - design and create, individually or collaboratively, literary or media works in response to Canadian literary texts.

Ontario Catholic School Graduate Expectations: CGE4b, CGE7g.

Prior Knowledge & Skills

At this point in the unit, students have read a variety of children's literature, both Canadian and international. From their work throughout the course, students have already developed an understanding of what constitutes a Canadian text and how such a text is shaped by cultural and social contexts.

Planning Notes

The teacher may wish to introduce this activity early in the unit so that students may make note of particularly unique or compelling works.

Teaching/Learning Strategies

1. In small groups, the class brainstorms a list of criteria, which could be used by the selection committee to make its choice in determining the Quintessential Canadian Children's Book. The class discusses and selects the five criteria that will be used by the selection committee.
It may be helpful to introduce criteria used by major Canadian literary prizes to the students for consideration in their list of criteria. Websites for some of these literary prizes can be found in Resources.
2. Using books studied previously, students complete a graphic organizer, such as a T-chart, to compare two Canadian children's books according to the criteria selected by the class. Based on this comparison, students select one book, which they promote to the International Children's Book Festival.
3. Students determine which components they will submit as part of their written application and assign specific tasks to each member of the group. Students may consider using videotape, audio tape, or multimedia as part of their presentation.
4. As each group presents, a limited number of students assess the presentations and provide written feedback for the group. The remainder of the class acts as unofficial members of the selection committee and use a simple rating scale (based on the class-determined criteria for the selection committee) to rate the group's presentation. Once each group has completed its presentation, the class uses their rating scale to determine which book should be selected as the Quintessential Canadian Children's Book.
5. Students briefly review their presentation feedback and make any final decisions and adaptations to their written application package. Students write a brief one-paragraph explanation of how they have incorporated the selection committee's feedback into their final package.

Assessment & Evaluation of Student Achievement

Assessment Tasks

- Promotional presentation for the selection committee
- Written Application package for the selection committee

The promotional presentation is intended as a formative assessment task to provide students with feedback before they submit their written application. A small number of students and the teacher assess and provide feedback for each presentation. Although students submit the written application, with all of its various components, to the selection committee as a complete package, each component is marked individually and a mark is assigned to students individually for their specific work.

Assessment and Evaluation Tools

- International Children's Festival Writing Assessment Rubric (Appendix 4.4)
- Student Assessment of Oral Presentations

Accommodations

- The selection of groups by the teacher allows students to complement and enhance each other's skills.
- The teacher may encourage certain groups to select a specific type of book (e.g., picture book, poetry anthology), or even a specific title, which seems most appropriate to the group.
- Students could record, on tape, components of the application, which are outlined in the written application component of the assignment.
- As an alternative assignment, teachers have the students use the knowledge that they have gained about Canadian and international children's literature to write their own Canadian children's books.

Resources

The Booker Prize – <http://www.web.net/owtoad/>

Giller Prize – <http://www.thegillerprize.org/>

Governor General's Literary Awards – <http://www.canadacouncil.ca/prizes.ggla.default.asp>

Appendices

Appendix 4.4 – International Children's Festival Writing Assessment Rubric

Appendix 4.1

Note-making T-Chart

Criteria for Identifying the Features of Canadian Literature Literary Station	Details/Specifics
Elements of Setting (e.g., historical/regional/geographic context)	
Themes	
Character Portrayal (e.g., family relationships, ethnic diversity, male/female roles, interactions between characters)	
Use of Humour (e.g., situation, work play, visual humour, antics/predicaments of characters)	
Illustrations (e.g., colour, shape, complexity of design)	

Appendix 4.2

Critical Review Checklist

1. Stating an Opinion	Yes	No
• Clear	_____	_____
• Concise	_____	_____
• Interesting	_____	_____
2. Describing the Text		
• Historical/regional context	_____	_____
• Narrative point of view	_____	_____
• Intended audience	_____	_____
• Main purpose of theme	_____	_____
• Canadian and universal features	_____	_____
3. Evaluating the Text		
• Narrative voice	_____	_____
• Diction	_____	_____
• Illustration/design	_____	_____

Appendix 4.3

Reader's Guide Assessment

Level 4

- ☐ plot summary refers to all structural elements and shows clear cause and effect connections
- ☐ analysis of the narrative voice explains the effect on the reader of point of view
- ☐ descriptions of main and secondary characters include analysis of motivation
- ☐ analysis of setting connects the physical and moral worlds of the novel to plot and character
- ☐ analysis of imagery, figurative language, and symbols explains patterns
- ☐ a unified interpretation is apparent in all analyses, summaries, and descriptions
- ☐ paragraphs are coherent and focused
- ☐ the writing is free of errors in sentence structure, punctuation, and spelling
- ☐ the Guide presents an intensive and perceptive assessment of the novel

Level 3

- ☐ plot summary refers to the main structural elements and shows many cause and effect connections
- ☐ description of the narrative voice connects point of view to the reader's perceptions of plot and character
- ☐ descriptions of main and secondary characters explain motivation
- ☐ description of setting refers to the physical and moral worlds of the novel
- ☐ lists and summaries of imagery, figurative language, and symbols identify patterns
- ☐ an underlying interpretation is apparent in most explanations, descriptions, and summaries
- ☐ paragraphs are coherent and focused
- ☐ errors are minor and do not interfere with the reader's understanding
- ☐ the Guide presents a detailed assessment of the novel

Level 2

- ☐ plot summary refers to the main structural elements and shows some cause and effect connections
- ☐ description of the narrative voice identifies main features of point of view
- ☐ descriptions of main and secondary characters identify some motivating factors
- ☐ outline of the physical setting includes some reference to attitudes and values
- ☐ lists and summaries identify imagery, figurative language, and symbols
- ☐ common ideas are apparent in most lists, summaries and descriptions
- ☐ paragraphs have focus
- ☐ errors in sentence structure, punctuation, and spelling detract from the finished work
- ☐ the Guide presents an assessment of the novel

Level 1

- ☐ plot summary refers to some structural elements
- ☐ identification of narrator refers to obvious features of point of view
- ☐ description of main and secondary characters includes reference to their relationships
- ☐ physical setting is outlined
- ☐ lists and summaries highlight some examples of imagery, figurative language, and symbols
- ☐ common ideas are apparent in some lists, summaries and descriptions
- ☐ paragraphs have a topic sentence
- ☐ errors in sentence structure, punctuation, and spelling interfere with understanding
- ☐ the Guide presents a superficial description of the novel

Appendix 4.4

International Children's Festival Writing Assessment Rubric

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/Understanding Knowledge of the unique characteristics of children's text Knowledge of the themes and concepts found in Canadian children's literature	- demonstrates a limited understanding of the unique characteristics of children's text - demonstrates limited understanding of the themes and concepts in Canadian children's literature	- demonstrates some understanding of the unique characteristics of children's text - demonstrates some understanding of the themes and concepts found in Canadian children's literature	- demonstrates considerable understanding of the unique characteristics of children's text - demonstrates considerable understanding of the themes and concepts found in Canadian children's literature	- demonstrates a thorough understanding of the unique characteristics of children's text - demonstrates a thorough understanding of the themes and concepts found in Canadian children's literature
Thinking/Inquiry Analysis of the contributions of the children's text to reader's understanding of Canada	- interprets the contributions of the text to reader's understanding of Canada with limited effectiveness	- interprets the contributions of the text to reader's understanding of Canada with moderate effectiveness	- interprets the contributions of the text to reader's understanding of Canada with considerable effectiveness	- interprets the contributions of the text to reader's understanding of Canada with a high degree of effectiveness
Communication Communication of reasons for the choice of text Communication for a specific purpose and audience	- communicates the reasons for the choice of text with limited clarity - communicates with a limited sense of audience and purpose	- communicates the reasons for the choice of text with some clarity - communicates with some sense of audience and purpose	- communicates the reasons for the choice of text with considerable clarity - communicates with a clear sense of audience and purpose	- communicates the reasons for the choice of text with a high degree of clarity - communicates with a strong sense of audience and purpose
Application Connection of the key concepts in the text and its suitability for the Children's festival Application of writing process	- demonstrates the book's suitability with limited effectiveness - writing demonstrates limited revision and editing	- demonstrates the book's suitability with some effectiveness - writing demonstrates some revision and editing	- demonstrates the book's suitability with considerable effectiveness - writing demonstrates considerable revision and editing	- demonstrates the book's suitability with a high degree of effectiveness - writing demonstrates extensive revision and editing

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Name	Address	City
John Doe	123 Main St	New York
Jane Smith	456 Elm St	Los Angeles
Bob Johnson	789 Oak St	Chicago
Alice Brown	101 Pine St	Houston
Charlie Davis	202 Maple St	Phoenix
Diana Evans	303 Birch St	San Antonio
Frank Green	404 Cedar St	San Diego
Grace Hall	505 Spruce St	Dallas
Henry King	606 Fir St	Austin
Ivy Lee	707 Willow St	Jacksonville
Jack Miller	808 Ash St	Fort Worth
Karen Wilson	909 Hickory St	Columbus
Leo White	1010 Sycamore St	Indianapolis
Mia Young	1111 Magnolia St	San Jose
Noah Black	1212 Dogwood St	San Francisco
Olivia Gray	1313 Redwood St	Seattle
Peter Hall	1414 Cypress St	Denver
Quinn King	1515 Juniper St	Portland
Sam Lee	1616 Basswood St	Boston
Tina Miller	1717 Cottonwood St	Nashville
Uma Wilson	1818 Ironwood St	New Orleans
Victor White	1919 Boxwood St	San Luis Obispo
Wendy Black	2020 Yew St	Honolulu
Xavier Gray	2121 Alder St	Anchorage
Yara Hall	2222 Hawthorn St	Fairbanks
Zoe King	2323 Locust St	Sitka
Adam Lee	2424 Beech St	Juneau
Bella Miller	2525 Spruce St	Ketchikan
Caleb Wilson	2626 Fir St	Homer
Dora White	2727 Willow St	Bethel
Ethan Black	2828 Ash St	Wasilla
Fiona Gray	2929 Hickory St	Palmdale
Gavin Hall	3030 Sycamore St	Tomball
Hannah King	3131 Magnolia St	Springdale
Ian Lee	3232 Dogwood St	The Woodlands
Julia Miller	3333 Redwood St	Sugar Land
Kai Wilson	3434 Cypress St	The Woodlands
Liam White	3535 Juniper St	The Woodlands

